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CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

MAY 11, 1921

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The NEW YORK CLIPPER

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BIG CAMPAIGN AGAINST STAGE AND SCREEN IS LAUNCHED

Thirty-five Organizations Under Name of "Better Public Show Movement" Out to Correct Evils in Show Business—
Vice Society Behind the Plan

Thirty-five organizations devoted to public welfare with headquarters in many cities in the country, have formed an organization known as the "Better Public Shows Movement" for the purpose of correcting allegedly evil conditions on both the stage and screen. This fact was made known in the annual report of the New York Society for the Suppression of Vice, founded by the late Anthony Comstock, which has just been made public.

This report, while it states that "numerically there appears to be a reduction in the number of glaringly vulgar and nasty stage productions," produced during the last season, attacks musical productions and also their producers. The report cites the case of a certain musical comedy which was so commendable in the society's estimation that a letter was sent to its producer praising the show, and then condemns many others.

Many of the musical shows going under various festive or suggestive titles must be demoralizing to a large proportion of the spectators and more so to those who participate in them. A description of one of these by an observer from a neighboring city may be pretty generally applied. He says: "Distinctly a sensuous show, ever so well done as far as skill goes, and with enough charm to cover its indecency until one gets outside and realizes how much the atmosphere of the flesh 'gets' the audience.

Can the people who witness such orgies, and who are influenced by them, be stable and useful members in our social compact? Frequent disgraceful escapades reported in the press as to those who participate in such exhibitions conclusively show the effect as to them."

The report goes on to state that present laws are "ample for the control of almost any objectionable stage performance," and charges the Mayor and his appointees with the responsibility for their non-enforcement.

As relating to the motion pictures the report, as an example of the bad influence of the screen, takes a figurative walk down Sixth avenue from Twenty-third street to take stock of the movie houses. Describing this journey, the report says, in part: Let us take a convenient walk, starting from Sixth avenue and 22d street, and walking east. There is no motion picture place on this street from Sixth avenue to Second avenue, nor on Second Avenue, into which we turn, until Ninth street is reached. There are, however, on 23d street, two immense posters with purple letters three feet high spelling the word, "Passion." This is a recent film, imported, and devoted to the career of the infamous Madame Du Barry. Prostitutes and "mistresses" are highly favored subjects for the screen writers. At Second avenue and Ninth street is the Casino. Here is shown, among the display posters and prints advertising the films inside, a man holding a revolver, being strangled by another man, a man

standing inside a doorway waiting to assault an expected visitor with a piece of timber, and a crook, in the night time, climbing over the iron fence surrounding a residence. At the Orpheum, near Seventh street, is a scene of strangling, a woman thrown to the floor by a man and two men facing each other with a chain raised to strike. At the Majestic, further down the Avenue, is more strangling, much revolver play and a nude female with several others partially nude.

As its opinion, the report of the Society says:

"State control through a conscientious commission, with power to license or prohibit the release and exhibition of motion pictures is the only practicable remedy.

Speaking of the manufacture and sale of objectionable photographs in New York, the report of the Society explains the lessening of activity along these lines by saying that it is partly due "to the attitude of certain members of the trial courts who have evinced a tendency to justify pictures that formerly would not have been tolerated. No doubt they have been influenced by what is permitted to be shown upon the stage and in motion pictures and the extreme costumes affected by certain of the female element."

Alleging that the local administration makes no attempt to stop shows which in the opinion of the Society's members are obnoxious, the report asks:

"The same old farce continues of complaints regarding objectionable public shows or recommendations regarding their control, made direct to the Mayor, being 'referred' by that official to the Commissioner of Licenses and in turn, by that official, being 'referred' to the Commissioner of Police and the District Attorney, in whose hands they apparently die a quiet, if not a painless, death. Is there any wonder that there is agitation on the part of those jealous of the sanctity of the law for an extreme reaction from the present situation where positive statutes are openly flouted and craftily evaded by so-called amusement interests swollen with arrogance and dollars coined from demoralizing public exhibitions?"

The Society advocates the "acceptance and observance of standards of stage performances, as has been done in Boston, declaring that it would be "a long step in the direction of a clean stage."

FIELDS REVUE NAMED

"Snapshots of 1921," Lew Fields' and the Selwyns' new revue, will be presented at the Selwyn Theatre the week of May 30. It will open at Stamford May 28 for a tryout.

The revue will be presented in fourteen scenes. The cast will include Nora Bayes, Lew Fields, De Wolf Hopper, George McKay, Ernest Lambert, Lulu McConnell, Carl Hyson, Delyle Alda, Jean White, Alan Edwards, Phil White, Grant Simpson and Bertha Dunn.

WON'T GIVE UP STAGE CAREER

CINCINNATI, O., May 7.—Her marriage cannot interfere with the stage career of Mrs. Ellen Harris Ulmer, 17 years old. Her husband, Stanley Ulmer, 19, threatened to sue for annulment of their union if she wouldn't abandon the stage, so Mrs. Ulmer has decided to return to the stage without contesting the suit. "As my husband," she said, "would not agree to allow me to continue my stage career. I had to choose between my husband and the stock in trade of Mr. Gaites.

STATE LAKE PAID GRAFT

CHICAGO, May 9.—According to testimony given by George A. Trude, former Superior Court Judge, and at present attorney for the Orpheum Circuit, it cost the owners of the State Lake Theatre here, \$47,350 to be free of labor troubles. Trude produced cancelled checks, showing that as attorney for Mort Singer of the Orpheum circuit, he had paid that amount to labor agents to prevent threatened strikes.

ORPHEUM ACTS IN AUTO CRASH

WINNIPEG, May 6.—Blanche Sherwood and brother, Ann Butler, and Hal Parker, were injured here this week in a car crash, while on their way to open an engagement at the Orpheum theatre. Acts were borrowed from the Strand theatre here to fill in. The injuries received by the four, were slight, and they went into the bill after resting a few days.

CIRCUS GIVES THREE SHOWS A DAY

SAN FRANCISCO, Cal., May 9.—The Howe's London Circus played a three days' engagement here this week, and although following close after the Barnes Wild Animal Circus which did an enormous business and remained for five days giving on several days three shows daily, the Howe shows did a very satisfactory business.

THE ELECTRIC USHER INVENTED

The electric usher has got us at last. Harris J. Hansen of Los Angeles claims to have invented a device which lights up the number of every seat in the house as well as the seat itself. When the seat is unoccupied the light is on. There will be no more sitting on the floor by accident.

JOLSON BREAKS COAST RECORDS

SAN FRANCISCO, May 9.—Al Jolson in "Sinbad" is breaking all previous records on the coast for musical comedy shows. His first week at the Curran Theatre drew \$36,000. In Los Angeles, at a larger theatre, he drew \$49,700 the previous week.

THEATRES MUST DISPLAY FLAGS

HARRISBURG, Pa., May 9.—The American flag must be displayed on all theatres and other places of entertainment or gatherings, with the exception of churches, throughout the State of Pennsylvania. Governor Sproul signed the bill on April 30.

FREE SUNDAY SHOWS ON COAST

The West Coast theatres in its fight against the so-called blue laws of Pomona, Cal., closing on Sunday all places of amusement where admission prices are charged, are giving free performances at its motion picture houses. The plan was inaugurated Sunday, April 30.

"UP IN CLOUDS" A ROAD SHOW

ATLANTIC CITY, N. J., May 9.—Jos. M. Gaites and his new musical comedy, "Up in the Clouds," arrived at the Globe Theatre this evening, to the interest of the commonplace folk of theatrical audiences, Mr. Gaites has arrived at that point of his career where he knows "mob" appeal only. A conglomeration of vaudeville, a setting of bizarre costumes and a few effects interpolated into the midst of any old commonplace story seem to be the stock in trade of Mr. Gaites.

This piece has for its newness a male dancer painted from toe to face in gold, a set of barefooted chorus girls, sometimes without much additional wearing apparel, a trio of acrobats disguised as old men, a dance team effective in Grecian poses; Louise Brunell, a very youthful dancer of abundant zest, and Patricia O'Hearn, whose bright eyes and catchy smile have much to do with the winning interest of a couple of songs.

This evening's audience was most enthusiastic about the movie effect of a cloud scene played against a plain drop between scenes and was again enthused by the American flag displayed in a rather charming hoop skirt costume, song led by Miss O'Hearn.

Will B. Johnstone claims the lyrics and assumes responsibility for a score of continuously reminiscent music.

"Up in the Clouds," which is a song title, is evidently destined for road audiences.

PARK DANCING BARRED

BIRMINGHAM, Ala., May 5.—Because of the cold weather here, the coldest in the history of Birmingham for this time of the year, the opening of East Lake Park, the city's biggest amusement park, was postponed by Manager Miles Bradford from May 4 to May 11. All other outdoor amusements were also closed because of the low temperature, 42 degrees.

Annette Kellerman bathing suits will be barred this year, at the park by order of the city commissioner. Only two piece bathing suits will be allowed. Dancing has also been prohibited at the park by the city commissioner.

ADGIE LOSES A LION

BRIDGEPORT, Conn., May 4.—It takes more than a roaring lion to restrain Deputy Sheriff James J. O'Connell of East Haven from doing his duty. O'Connell had an order against Adgie Costello, owner of the lion, to collect \$300 or the lion on a judgment in favor of Felix Rustrand. When Adgie refused to pay the \$300, O'Connell hustled Leo, a full-grown African lion, into his truck and drove away. Even the roars of Leo failed to scare him. He just showed his majesty the attachment papers and went calmly on with his work.

WORK ON THEATRES STOPPED

CHICAGO, Ill., May 9.—Work on all theatres in this city has been abandoned and it is feared that a number of the houses, now near completion and ready to open on set dates, will have to forego their initial openings. Incidentally, the New Apollo Theatre, which was scheduled to open next week with A. H. Woods' attraction, "The Sign on the Door," will chiefly be hit by the conditions now going on.

"GO-TO-CHURCH" CHORUS GIRL SUES MILLIONAIRE PERKINS FOR \$25,000

Dixie Esmond, Former Winter Garden Girl, Wants Big Damages for Alleged Breach of Promise—Perkins Says That the Suit Is a "Joke"

Dixie Esmond, who played in the Winter Garden Production of "The Passing Show of 1919" under the name of Mary Bell, instituted a \$25,000 breach of promise suit last week against George Perkins, millionaire broker, who is said to have cleaned up a fortune in foreign exchange. Although the suit was filed in the New York Supreme Court, Miss Esmond is now a resident of Boston, in the exclusive Back Bay section. The action was commenced through the serving and filing of a summons by the law firm of Stone & Schiener, of 434 Broadway.

Both Miss Esmond, who is known as the "Go-to-Church" chorus girl, and Mr. Perkins, who happened to be at his Boston office on business, were interviewed about the suit in Boston last week. The actress told how Perkins had followed her to cities in several States while the show she was in was on tour, and of the proposals of marriage she alleges he made to her, and also said she had many passionate letters Perkins wrote to her.

Perkins took the matter as a huge joke, when interviewed, and said that "he would help her way for publicity." Miss Esmond, however, was very serious about the suit.

"I'll make 'Perky' pay for his play with this girl," she said. "I know that he has had frequent affairs with other women, but I am going to show him now, once and for all, that when he washed his hands of me he tackled a bigger proposition than he ever encountered in Wall or State streets. I have suffered mental anguish since he dropped me because I loved him, and I have lost many opportunities which offered large financial returns."

"He kept an apartment in Central Park West," she declared, "which, he told me, he allowed two boy friends of his to live in. He took me there one night and I can produce two witnesses to show that he proposed to me there. He said then that he wanted me to quit work, that he wanted to keep me and that he wanted to marry me."

"He said I was wonderful and beautiful," she said, "but he didn't like my blonde hair, so he repeatedly asked me to dye it dark. I refused because it is naturally blonde."

"I spent a week with him in an apartment in Atlantic City, where he frequently told me he intended to make me his wife. I was with him in Philadelphia, in New York and in Boston."

"His proposals to marry and his insistence that I stop my work on the stage has led me to turn down offer after offer with the result that to-day I am loafing when I could be making good money in the occupation which I love and at which I have been so successful."

"NICKY" ASKS FOR NEW TRIAL

WASHINGTON, May 9.—Julyes W. ("Nicky") Arnstein, husband of Fanny Brice, former Ziegfeld star, who was convicted with four co-defendants on Wednesday of conspiring to bring stolen securities into the District of Columbia, filed a motion for a new trial.

The basis for the motion for a new trial is the contention of Attorney Wampler that errors were made in the court rulings.

The arguments on the motion will either be heard today, Monday, on which day the convicted men were scheduled to be sentenced, or on Friday, May 20.

\$40,000 HOUSE FOR TRACY

SAN FRANCISCO, Cal., May 9.—A contract has been signed for the erection of a \$40,000.00 theatre to be built in Tracy, a small town adjacent to Stockton.

"Two weeks before I went to the Roosevelt Hospital I learned that he was married. But while I was there he came to see me, he sent flowers and candy, and repeatedly warned me that he had a divorce pending in the divorce mill, which he expected to be completed in two weeks. Then, he said, we would get married.

"He lured me back to Boston, put me into a taxicab and left me flat. I tried repeatedly to reach him by telephone, but the people at the office always put me off, saying he was in New Hampshire, or elsewhere. I wrote him but he did not answer my letters.

"Finally I sent him a letter and enclosed a photograph of myself with the significant remark that 'if you don't recognize the writing perhaps you will recognize the picture.'

Perkins said that he was "going to fight this case to a finish and show the public the type this 'religious, go-to-church chorus girl' is—this woman who is attempting to blacken my character and obtain public sympathy."

"I was introduced to Miss Esmond and two other chorus girls in a downtown Boston hotel," declared Perkins, who is the only remaining one of the 11 men originally licensed as pilots by the Aero Club of America.

"This was in July, 1919," he continued, "and the men responsible for my introduction were Thomas J. McCluskey, my brokerage partner, and Frank Larkin. I met her again in New York, but there was nothing unusual in our greeting or meeting. Since then I have seen her occasionally, but I never made her a gift, never wrote her a letter.

"She claimed she knew many influential Bostonians, and urged that I use my influence with New York theatrical promoters to get her a position in a big musical comedy. She even came to live at the Hotel Claremont, which is owned by my uncle, on Riverside Drive. Many of the big theatrical magnates dine there, and she asked me repeatedly to intercede, through my uncle, to get her a good part in some good show.

"A girl friend of hers phoned me that Miss Esmond was down and out in the Roosevelt Hospital. I looked her up and cheered her up," he said, "and yes, I even paid her expenses there. I'd do it for anybody—yes, for a dog—who was flat broke in a strange place and needing assistance as bad as Miss Esmond needed it. But I never followed her around the country."

The complaint in the suit will be filed some time this week, according to Miss Esmond's counsel, Mr. Stone.

COLORED SHOW COMING IN

PHILADELPHIA, May 9.—"Shuffle Along," the negro musical comedy with a cast of sixty colored performers including the vaudeville teams of Miller and Lyles and Sissle and Blake, which played a capacity engagement at the Dunbar Theatre here recently, is playing a return engagement this week at the same house.

The show will open at the 63rd Street Theatre in New York in about two weeks for a summer engagement.

FRISCO TO HAVE OPERA HOUSE

SAN FRANCISCO, May 2.—This city will have an opera house of its own by 1923, according to announcement by John S. Drum, chairman of the War Memorial Committee. Drum said \$500,000 is still needed to complete the fund of \$2,000,000 and that sum will shortly be raised by popular subscription.

MUCH MARRIED ACTOR IN JAIL

Harry A. Newton, a stock actor who has been playing the juvenile leads with the Arlington Stock Company in Boston all the past season, was arrested last week charged with bigamy on the complaint by three actresses whom he had married and was lodged in the Tombs to await trial before the Grand Jury.

Newton was arrested as he stepped off a train in the Grand Central Station by Warrant Officer John Devine when his third wife, Iva Edmondson, embraced him as a signal to the officer.

Florence Madeira, Newton's first wife, said she married him in Monticello, Ill., in 1911. She lives at 1690 Broadway. Glenn Argoe, the second wife, said that she married Newton twice, once in 1917 at Rochester, Minn., and again in New York in 1918. Miss Argoe said that she married him the second time to make sure because she had lost her marriage license. The third wife, Iva Edmondson, who lives at the Hotel Grenoble at Fifty-sixth street and Seventh avenue, was married to Newton at Port Huron, Mich., in 1919. She is the one who swore out a warrant for his arrest, and has served a summons on Newton for annulment of her marriage. Miss Argoe, the second wife, has also served the much-married actor with papers in an annulment suit.

Florence Madeira, the first wife, told Magistrate Rosenblatt in the Tombs Court, where Newton was arraigned, that she had believed Newton had been granted a divorce from her and that as a result she had married an actor named Douglas Hope in 1917. Since finding that she was still married to Newton, she said, she had left Hope.

Newton told Magistrate Rosenblatt that he had three wives, but that there were extenuating circumstances and when the whole truth about the matter was known he would be vindicated.

THEATRE TREASURER ROBBED

CHICAGO, Ill., May 9.—Herman Stein, treasurer of the Senate Theatre, was counting several thousand dollars he was about to take to the bank when three men, two of them masked and armed, entered the box office. According to Stein's report they forced him to turn his face to the wall while they raked the bills and stacks of silver into a sack. The men then escaped in an automobile, while the third stood guard of the theatre treasurer for five minutes and then sauntered away. At the theatre it was said that complete check of the missing money brought the total to \$3,000.

NEW "BELLE" UNLIKE THE OLD

PHILADELPHIA, May 7.—"The Belle of New York," which opened here last week at the Lyric theatre, may justly be rated as the sprightliest of musical comedies and the equal in originality and up-to-dateness of any that has been presented here this season. The piece hardly resembles the musical comedy presented in the eighteen-nineties, for with jokes about the eighteenth amendment, Sunday blue laws, the war and jazz dancing it is an entirely new production which can very well be called "The Belle of New York of 1921" and be recognized by no one—not even the venerable George Lederer and Edna May, the producer and star who together made the comedy famous more than a century ago.

It is almost entirely a revue of popular songs, such as "Mandalay" and others, and these are coupled with jazz music and dancing along with plenty of slap-stick comedy and a good looking chorus. Costumes and scenery also have been changed considerably, while the dialogue and plot have deviated noticeably from the original production.

The Salvation Army girl who was the "belle" in the old days still survives. She is presented, however, as a lassie who has covered herself with glory on the other side during the late war and—well she seems to be widely acquainted with most of the boys of the American Legion. The part is played by Carolyn Thomson as Violet Grey. Miss Thomson, though possessing no striking personality, plays the role adequately. The honors of the performance, however, go to William H. Danforth in the role assumed in the old days by Dan Daly, as Ichabod Bronson, "President of the Anti-Cigarette and Enjoyment League Against All Amusements." Danforth makes the most of his part as father of the youth whose coming marriage to the queen of comic opera furnishes the basis of the plot of the piece.

The part of the opera prima donna which is the most important of the feminine roles is taken by Frances Demarest, whose blonde beauty is a considerable asset to the role. J. Harold Murray as the prospective bridegroom, danced nimbly and sang with much enthusiasm.

Other members of the cast are George Schiller, Florence Rayfield, Teddy Webb, James B. Carson, Joe Keno and Kitty Kelley as a bowery vaudeville team. A few specialties were provided by Kara, the dancer; the Purcell brothers in a dialogue and dancing duet; the Rath Brothers and Bud Dooley as the "entertainer."

STARS TO PLAY IN STOCK

CLEVELAND.—The Ohio and Opera House, both under the management of Robert H. McLoughlin, have announced stock organizations for the summer. The Ohio opens May 16 with "Clarence" and Alfred Lunt who played in the original production in the title role. The Hanna policy will be to engage a number of stars for short periods each to be supported by the stock organization. Blanche Bates is another who will come during the summer.

The Opera House will offer musical productions. The company will be known as The New Bostonians and may go on tour after the close of the summer season. Jefferson De Angelis has been engaged as principal comedian. The company is being organized by Willis M. Goodhue. Other members of the company are J. Humbird Duffy, Ralph Brainerd, Edward Quinn, Detmar Poppin, Sam A. Burton, Ann Lathrop, Ivy Scott, Lavinia Winn, Mildred Rogers, Greta Risley and Mary Harper. Max Benda is leader. The season will open June 6 with a revival of "The Chocolate Soldier."

NEW HOUSE FOR ELGIN

ELGIN, Ill., May 9.—Ralph Crocker, manager of the Star Theatre on Grove avenue, has purchased the lot adjoining the Star and proposes to erect thereon a theatre with a seating capacity of 2,000. It will be a combination vaudeville and legitimate theatre. The stage will be large enough to take care of the biggest road attraction. Stock and burlesque will also be presented, as well as motion pictures on off nights.

Plans are being prepared by architects



JO JO HARRISON

A COMEDY ODDITY

Two Boys from Nowhere Going to No Place
This Week Baltimore for Loew
Thanks to Mr. J. H. Lubin and Alex. Hanlon

May 11, 1921

THE NEW YORK CLIPPER

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ELEANORE PIERCE ACT SPLIT BY ROW IN SAVANNAH

Dancer Has Husband, Jerry Benson, Pianist in the Act, Arrested and Put Under Bonds to Keep Peace—Route Cancelled—Jealousy the Cause

The vaudeville act of Eleanore Pierce & Co., composed of Miss Eleanore Pierce, her husband, Jerry Benson, and Miss Pierce's dancing partner, Clarence Rock, the nephew of William Rock, was forced to cancel its bookings on the Delmar time at Savannah, Ga., on Monday, May 2, and returned to New York as a result of a split in the marital relations of Mr. Benson and Miss Pierce.

Just before the act was to go on at the Bijou in Savannah, Miss Pierce swore out a peace warrant for her husband on the charge that Mr. Benson's actions jeopardized the safety of herself and her dancing partner, Mr. Rock.

Jerry Benson and Eleanore Pierce, although married and working in the same vaudeville act, have not been living as man and wife for several months. Their relations in the act were of a business character only. This state of affairs acted as an irritant on the nerves of Mr. Benson, it is said, who could not see why a duly married couple should have business relations only.

Miss Pierce says that Mr. Benson became an annoyance to her. On several occasions, she says, he threatened her life. Things came to a crisis, according to her story, on Saturday, April 30, in Columbia, S. C., when Mr. Benson became angry after they had played the matinee at the Columbia theatre there. He demanded his pay, which Miss Pierce refused on the ground that she believed he would not go on with the evening performance if he were paid then. She would, she said, pay him after the evening performance.

An attempt was made to mend the relations between them and a peace contract duly signed was suggested and this it was hoped would settle the trouble. The paper was drawn up and the couple with Mr. Rock and the theatre manager met to discuss it. While Mr. Rock was reading the agreement, Mr. Benson broke in and demanded to know why Miss Pierce's dancing partner was butting into their marital affairs.

Then came the crisis. Miss Pierce told her husband, who is the piano player in the act, that she had sold a half interest in it to her dancing partner and that he was therefore interested. This was, for Mr. Benson, the final offense. Although he had no financial interest in the act, he

objected to this sale, and declared that, if he and Miss Pierce could not live together as man and wife, he would quit the act. This agreed upon, he was paid his salary and the fare back to New York.

But this was not to be the end of the affair. Mr. Benson had written the music for the act. According to Miss Pierce he had made her a present of the score and she had then paid \$125 to have it orchestrated. Consequently he no longer owned any part of it. But Mr. Benson did not think so. He got the original score from the orchestra leader at the theatre. But Miss Pierce had anticipated this action and had had a duplicate copy of the score made.

The act was billed to appear the following week at the Bijou in Savannah, Ga.; and thither went Miss Pierce, her partner, and her mother. While the three were in a restaurant in Savannah, according to Miss Pierce, Mr. Benson appeared and shouted, as they were leaving the restaurant, "I'll get him now," referring presumably to Mr. Rock.

However, this seems to have boiled over and Miss Pierce and Mr. Rock prepared to rehearse their act. While they were starting their rehearsal, Mr. Morrison, the manager of the house, she says, came to her and said Mr. Benson was behind a pillar out front. He advised her to swear out a peace warrant against her husband. This she did; and the rehearsal was held under the protection of the county constabulary.

Mr. Benson was taken in hand by the police, but later was released on a hundred dollar bond to keep the peace. Then Mr. Benson came to New York.

But the act was in difficulties too. No piano player could be found in Savannah. So its bookings were cancelled; it did not even go on at the Monday performance for which it had been rehearsing and a local amateur went on. And now Mrs. Benson, or rather Miss Pierce as she prefers to be called, and Mr. Clarence Rock are back in New York too.

They are having a new act written for them, with which they expect to go out again shortly. During a greater part of the time the act was in Savannah Rock was said to have been locked in a room at the Hotel Savannah. All three are now in New York.

TEARLE GETS ALIMONY TILT

Conway Tearle, the motion picture star, will have to pay his divorced wife, Josephine Park Tearle, \$75 a week alimony from now on instead of \$25, according to a decision handed down in the Supreme Court last week by Justice Tierney.

The Tearles were divorced several years ago and the court had ordered the movie star to pay Mrs. Tearle \$25 a week. A short time ago, however, Mrs. Tearle, through her attorneys House, Grossman & Vorhaus, made a motion for increased alimony, contending that Conway Tearle was earning \$1,750 a week with the Selznick Pictures Company.

WALKER WHITESIDE CLOSES

Walker Whiteside has closed his second season in Carl Mason's dramatization of Robert L. Stevenson's story, "The Master of Ballantrae." Mr. Whiteside plans to go to London in June for the purpose of making arrangements for the production of the play there.

NEW MUTT AND JEFF SHOW

Charles E. Taylor will produce Gus Hill's new "Mutt and Jeff" show, which is to be called "Mutt and Jeff in Chinatown." This will be the twelfth season for the "Mutt and Jeff" shows, owned by Gus Hill and the new production will have an entirely new book.

FILM ACTRESS DIVORCED

SAN FRANCISCO, May 9.—John Darling, broker, has been granted a divorce by Judge E. P. Shortall from Mrs. Helen Darling, motion picture actress playing with the Christie Comedy Company. They were married July 29, 1917, and separated, he said, in October, 1918, while he was a soldier at Camp Freeman, and his wife became dissatisfied with his manner of life made necessary by his scant pay and allowances from the Government.

GARDEN TO HAVE BIG POOL

Madison Square Garden, which has housed circuses, exhibitions, horse shows, and athletic contests, will also contain the world's largest indoor swimming pool. The pool will be opened next month, with locker accommodations for 3,000 bathers. It will be 280 feet long, 110 feet wide, and will be from 2 to 15½ feet deep. The total cost will be \$250,000.

A. A. A. TO MEET THURSDAY

The American Artistes' Federation will hold its second open mass meeting at the Bijou Theatre Thursday night, May 12, at 11:45 P. M. Those advertised to speak are Frank Gillmore, of the A. E. A., Charles L. Kahn, attorney, Walter C. Kelly and Harry Mountford.

ACTRESS GETS \$100 VERDICT

Madeleine Kahn, vaudeville and motion picture actress, who brought an action for damages alleging defamation of character against Max Bernstein, who formerly owned a shoe store at Broadway and Forty-fifth street, was awarded \$100 damages by a jury in the Supreme Court before Justice Geigerich last week.

Miss Kahn, who was represented in the action by the law firm of Goldsmith & Rosenthal, alleged that she was insulted by Bernstein when she brought him a buckle to be polished from a pair of shoes which she had purchased from him. According to Attorney Horowitz, of the offices of Goldsmith & Rosenthal, who tried the case, he had told the jury that it was not a question of money but simply that Miss Kahn wanted to be vindicated. Bernstein is no longer in business. The place where his store stood is now occupied by the new Loew building. He told the court that he had given up his business and was now working for his father at his shoe store at No. 8 West Thirty-seventh street. A former clerk in Bernstein's store at the time Miss Kahn charged she was insulted, and who now is in the shoe business at No. 35 West Fifty-first street, testified at the trial that when any trouble arose in Bernstein's store it was customary to call a policeman.

STOCK TRYOUT FOR SELWYN PLAY

BUFFALO, N. Y., May 9.—Edgar Selwyn's new play, "Every Saturday Night," will be produced for the first time on any stage by Miss Jessie Bonstelle and her stock company at the Majestic Theatre, beginning Monday, May 16, for the second week of her engagement here. Mr. Selwyn, who is about to sail for Europe, asked Miss Bonstelle to try out the production for him. Octavus Roy Cohen, writer of Southern negro stories, is the author of the piece.

"Wedding Bells," which goes on tonight, is the offering for the first week. Miss Bonstelle will play the part of the whimsical Rosalie, alias Mme. Brousseau, and William Shelley will play opposite her in the role of Reggie Carter. Betty Wales will play the ingenue lead and others in the cast are Walter Young, Albert Bliss, Marguerite Maxwell, Claude Kimball, Schuyler White and Miss Wheatley.

SYSTEM THEATRE OPENS

SYRACUSE, May 9.—The System Theatre, first of a proposed chain of motion picture houses to be organized throughout the state, opened here last night. The new enterprise is under the direction of Earl L. Crabb, formerly manager of the Buffalo Strand Theatre, and C. A. Taylor, formerly district manager of the Metro Pictures and Pathé Film exchanges. The theatre is the rebuilt Palace Theatre.

MARX WINS "OH BY JINGO" SUIT

The action brought by Pauline Saunders, a member of the "Oh! By Jingo" company, for two weeks' salary and fare to New York from Charleston, South Carolina, where the show stranded last November, against Moe Marx, manager of the company, was decided against her by Judge Freidlander in the Third District Municipal Court last week.

This suit, brought through the Actors' Equity Association, is the second one brought against Marx in which judgment was granted in his favor. The first suit was brought by Dorothy Mascot for the same cause, but was decided against her because in the court's opinion it was not proved that Marx was the owner of the show.

The Equity counsel tried to prove in the Saunders' action that Marx had an interest in the show, and produced an affidavit made by George La Tour, who was the original manager of the company, which declared that La Tour had sold a one-third interest in the show to Marx. This affidavit was not allowed, however, as Marx said on the witness stand that he had seen La Tour the previous evening and that La Tour had told him that he made the affidavit just "to get rid of the Equity attorney."

Alexander Fox, of the law firm of Fox & Salinsky, and Morris Furman, a milliner of 51 West Thirty-seventh street, testified at the trial that they were the only owners of the show. Furman said that he had sunk \$8,000 in the production.

WOODS BEFORE COMMITTEE

CHICAGO, Ill., May 3.—A. H. Woods and his representatives here were again called before the Daily joint legislative committee on Tuesday to determine how much, if any, money was extorted from A. H. Woods or his representatives in connection with the construction of the Woods and New Apollo Theatres. Mr. Woods appeared before the committee on Saturday, but denied that he paid over any graft money. Reports are that Mr. Woods paid a large sum before certain individuals consented to the erection of the two theatres.

ACTOR'S WIDOW AWARDED \$5,250

SAN FRANCISCO, May 9.—Mrs. Genevieve Burke, of Los Angeles, and her two minor children, Violet and George, were awarded a death benefit of \$5,250 by the State Industrial Accident Commission on April 29 in compensation for the accident on November 28, 1920, when Harry Burke, the husband and father, lost his life while acting for the Fox Film Corporation. Burke was taking part in the filming of an air scene when struck by an aeroplane propeller.

DOUGHTY GETS 6 YEARS

TORONTO, Ont., May 9.—Six years in Kensington Penitentiary was the sentence imposed here today upon John Doughty, formerly secretary to Ambrose Small, the theatrical magnate who disappeared mysteriously some time ago, for the theft of \$105,000 in Victory Bonds from Small. The charge of conspiring to kidnap Small, also laid against Doughty, will probably be dropped by the crown.

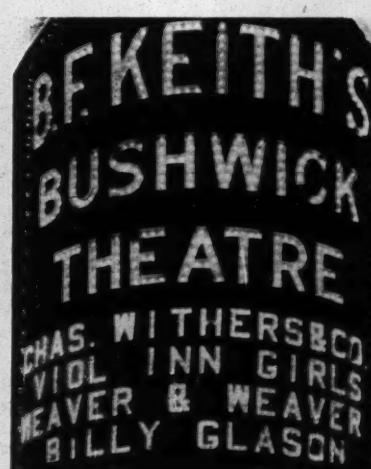
Small in spite of the numerous rumors regarding his return is still missing.

4.30 MATINEE GIVEN

WASHINGTON, D. C., May 9.—Edith Wynne Matthison and her company presented "The Electra of Euripides" at the National Theatre on Monday afternoon, May 16, at 4:30. The translation by Gilbert Murray was used. The time of the performance, a novelty here, suited remarkably well and a big audience was present.

STOCK ACTORS QUIT

MONTREAL, Can., May 9.—Miss Grace Carlisle, the leading lady; William Naughton, the leading man, and Harry Andrews, the stage director, have left the Orpheum Players playing stock here. Miss Jean Devereux will succeed Miss Carlisle as the leading lady and will open her engagement in "Too Many Husbands" on Monday.



B. F. Keith's Bushwick—April 11th

BILLY GLASON

"JUST SONGS AND SAYINGS"
By Emmy Adelphi and Neal R. O'Hare
Staff Humorist N. Y. World
B. F. Keith's Hamilton News
—Keith's Colonial Next Week
Direction LEW GOLDER

SHUBERTS ANNOUNCE DOLLAR UP POLICY FOR VAUDEVILLE SHOWS

New York Houses to Be the Imperial and Forty-fourth Street Theatres and Crescent in Brooklyn—Great Northern and Garrick in Chicago

The Shubert Advanced Vaudeville, from their offices in West Forty-fifth street, on Monday announced \$1.00 top vaudeville as the policy of their shows, which are to open in September.

Contracts are now being issued to acts and some fifty have, according to Arthur Klein, manager, been signed.

Twenty weeks' work are given in the contract, and houses in all of the large cities from Chicago eastward are to play vaudeville. The Great Northern and Garrick in Chicago are to be utilized. In New York vaudeville will be presented in the Imperial Theatre, the new Shubert house at Fifty-ninth street and Seventh avenue,

which when completed will have a seating capacity of 2,200, and the Forty-fourth Street Theatre, now playing the Griffith film, "Way Down East," will put in the two-a-day shows, when the season opens. This house has a seating capacity of 1,800.

The Crescent Theatre in Brooklyn will also be turned into a vaudeville house. This house, when present alterations are completed, will seat about 1,800.

Negotiations are now said to be going on for other houses in New York, but no definite announcement regarding them was made. The Imperial is fast nearing completion.

AGENT SUES ALMA SIMPSON

Alma Simpson, concert and operatic singer, was sued last week by Jules Daiber, of 33 West Forty-second street, an agent, for alleged commissions and expenses of \$737. The suit was filed in the Third District Municipal Court, through the law offices of Meyer Greenberg of 99 Nassau street.

Daiber alleges in his complaint that he entered into a contract with Miss Simpson in June, 1920, whereby he was to manage her concert and opera engagements for one year, and she was to pay him 20 per cent of all the sums she received on each concert contract and also all expenses he incurred in procuring engagements for her.

Daiber states he spent \$297 in arranging for a recital she gave at Carnegie Hall in October, 1920, and that he is entitled to 20 per cent of the \$300 she received for singing on October 17, 1920, in Montreal; 20 per cent of the \$300 she received at Ottawa October 20; 20 per cent of the \$600 she got at Toronto January 31, and 20 per cent of the \$1,000 she is to get for singing May 11 and 12 at Havana, Cuba, where she is now.

NEW BALTIMORE HOUSE OPENS

BALTIMORE, May 7.—The new Century theatre, which is owned by Arthur "Doc" Whitehurst, opened here last night for the first time, as a first class motion picture house. The theatre has been built on the style of the Capitol Theatre in New York, and seats 3,000 in the theatre proper and 3,000 on the roof. It was built at a cost of over a million dollars.

In addition to the Governor of Maryland, and the Mayor of Baltimore, a special party of theatrical people from New York were present at the opening. This party, which came on the Congressional Limited, consisted of Danny Simmons, Joe Michaels, H. Blumenthal, Meyer North, Amos Paglio, Louis Pincus, Ben Pierpont and Tom Rooney, who had charge of the party. The opening attraction was "The Gilded Lily," with Mae Murray, who also appeared in person at the theatre for the opening.

MANAGER'S WIFE ROBBED

The police are hunting the thief who entered the apartment of George H. Atkinson, a theatrical manager, on the sixth floor of the Hotel Somerset in West Forty-seventh Street, and made off with a solitaire ring valued at \$1,000 and a string of imitation pearls of exceptional workmanship after rifling several closets and a trunk.

The jewelry belonged to Mrs. Atkinson, who desires particularly to recover the ring, which was the gift of her mother. The thief, she said, must have been familiar with the apartment because he obtained the key to the trunk from a small leather case, which she kept among a bundle of letters in a dresser. The robbery was reported to Detective Manning of the West Forty-seventh Street Station.

NEW REVUE AT REISENWEBER'S

Buckner's big show, "Bubbles," a new revue, which was tried out three days at the Stratton Theatre in Middletown, N. Y., to big business, opened last night at Reisenweber's, and was a success.

"Billie" De Rex, a young miss from San Francisco, who is featured, made a distinct hit as did the other principals, who include Esther Irwin Wood, operatic soprano; La Deaux and Macchia, dancers from South America; Julia Sheidaker, concert artist; Mossman and Vance, singers and dancers; Charles Crafts, juvenile soloist; Flo Hauser, "Tiny" soubrette; Yvette Queen, "Blues" artist; Colleen Bawn, interpretative dancer; Helen De Vere, Russian dancer; Morton Boys, athletes, and Betty Hale, soubrette.

There is a "Beauty Ensemble" consisting of Eva Weeks, Gladys Tilford, Mabel Benelisha, Jean Livingston, Helen Evans, Evelyn Pritchard, Margaret Keating, Kay Yeoman, Billie Brandon, Marie Merritt, Buddie Hellman, Marcia Mack, Florence Dillon, Rose Le Roy, Gladys Stockton, Olive Ward and Loretta Goodwin. Jimmie Brown is the musical director.

Mr. and Mrs. Hugh Carlin, Miss "Tonie" Thompson and Billie Wills will act as host and hostesses and a feature surprise act will be presented nightly.

The revue will be presented twice each evening at seven and eleven.

SAMALLEST THEATRE OPENS

BALTIMORE, May 7.—Baltimore's smallest theatre has been built, designed, and is being operated and managed by Carvill De-Shields, a fourteen year old boy living at 2201 St. Paul Street. The lad also is the stage manager, producer and spot light operator of the house, which he built at the age of 12, in 1918.

The proscenium opening of the stage is 22 inches high and 48 inches long, and the length all over is 60 inches. The stage is 33 inches deep, and is fully equipped, as well as the theatre, with electric lights, "foots" and headlights, that can be dimmed gradually. Sixteen drop curtains are also part of the properties of the stage, in addition to nine complete scenes, made and painted by the boy. He calls it the National Theatre, and is presenting a vaudeville show of 13 acts tonight, to an audience of children.

BWY TO HAVE A NEW RECTOR

George Rector, who was associated with his father, the late Charles Rector, in the management of the famous Broadway eating house and cabaret, will open a new Rector's. The new Rector's will be located at Broadway and 96th Street.

George Rector formerly owned the Cafe Madrid. Several years ago he severed his business connections with his father, but they made up their difficulties and resumed their partnership shortly before the death of the elder Rector in 1914.

It will open early next month.

PROTEST "BIRTH OF A NATION"

The three colored women and two colored men arrested last week charged with disorderly conduct for holding a demonstration in front of the Capitol Theatre in protest against the motion picture the "Birth of a Nation," were given a hearing before Magistrate Ten Eyck in the West Side Court on Monday, but the court reserved decision until Thursday of this week, and adjourned the cases until then.

James C. Thomas, counsel for the five prisoners, will present briefs upholding his contention that the prisoners were not breaking the law by picketing the theatre.

Dressed in Y. W. C. A. costumes the three women, Mrs. Helen Curtis, widow of James C. Curtis, former United States Minister to Liberia; Mrs. L. J. Rollock, of 383 Cumberland street, Brooklyn, and Miss Catherine M. Johnston, 58 St. Felix street, Brooklyn, who had served in France with the Colored Y. W. C. A. forces, carried placards reading:

"We Represented America in France. Why Should 'The Birth of a Nation' Misrepresent Us Here?"

The three women paraded in front of the theatre, and the two men, Edwin F. Frazier of 2252 Seventh avenue and L. Rollock, a brother-in-law of Mrs. Rollock, handed out circulars containing statements that "The Birth of a Nation" was regarded as propaganda in favor of the Klu Klux Klan organizations.

Walter F. White, secretary of the National Association for the Advancement of Colored People, accompanied the picketers, as did also about twenty colored ex-soldiers in army uniforms. They were not arrested, however.

D. W. Griffith, producer of "The Birth of a Nation," made a statement on Monday in defense of the picture in which he said that he had received a summons to appear at the hearing, but he was not present when the cases were called. The statement is as follows:

"I have been served with a summons to appear in the West Side Court this morning in a complaint against these agitators," it reads. "It is a source of regret to me that poorly advised people are endeavoring to stir up animosity against 'The Birth of a Nation.' The opposition is misguided, and was misproven and laid away many years ago. The leading villain in the story is a white man, who leads a misguided following into conflicts which do not reflect upon the negro. If there were the slightest ground for protest against the film it seems to me that white men would have more claim to it than negroes. I shall be quite willing, however, to submit the matter under oath to the consideration of the court."

JEWISH OPERA AT LEXINGTON

New York will have another innovation on May 20. This time the novelty is Jewish opera, which will open on that date at the Lexington with "La Juive" as the opening opera. Unlike other opera productions this will not be in repertoire. It is planned to play the opening piece for several weeks before a change is made.

Alexander Thomars is the impresario of the new opera company with Walter Kramer, leader of the Halevy Singing Society, as musical director. The company will include Joseph Mann, Max Bloch, formerly of the Metropolitan, Madame Thomars, formerly a member of the Imperial Opera Company of St. Petersburg, and James Wolf, who was in the company of the Russian Isba and latterly of the Beggar's Opera.

The rest of the cast has not yet been announced.

MAY DE SOUSA IS DIVORCED

CHICAGO, May 6.—May De Sousa lost her second husband this week, when Raymond G. Grant, her spouse, was granted a divorce when he testified that his wife refused to settle down. He stated that he wanted her to quit the stage but that she refused and he believed that the touring and late hours were harmful to their child, May Frances, seven years of age. Grant also asked custody of the child, but decision was reserved on this point.

"SILVER FOX" A DIVORCE PLAY

ATLANTIC CITY, May 9.—"The Silver Fox," Cosmo Hamilton's new comedy drama, produced by William Faversham and Lee Shubert, was presented on Sunday night at the Woods Theatre. The play, which is in three acts, concerns itself with divorce, which is Mr. Hamilton's well known grazing ground. His new play is sparkling with clear cut situations and snappy epigrams for two acts, with hardly a sluggish pause in the unfoldment of the plot. The third act hardly keeps up the pace of the preceding two, however, and is dull where they were bright, and uninteresting where they held the attention. The third act, in fact, seemed like a separate one-act play as far as continuing the plot brought out in the first two acts.

Mr. Faversham, who staged the play, has done his work well and deserves praise.

The piece deals with an author, a writer of popular novels, whose wife does not enter into the spirit of his work. She cannot gauge her life by her husband's, so goes afield for an object of her affections. She finds this object in a family friend, a poet. Then the triangle has another side added to it in the shape of an officer of aviation, whose reputation is none too mild, who is visited by the author's wife. An entirely pleasing divorce is then arranged, leaving the husband the consolation of the worshipful love of a young girl.

Then comes the rather distressing third act. The author has married the young girl, and as a result the usual order of his household and life is greatly disturbed. The divorced wife and poet are brought into the reorganized home, and the act is harnessed with a number of improbable situations. The Hamiltonian epigrams become too long for digestion, and stand out awkwardly as simply epigrams, and not the ordinary speeches of human beings.

The characters are painted deftly with a satirical touch on the part of the artist. The cast, a small one, is well chosen and could hardly be bettered.

Lawrence Grossmith, who fills the role of the husband, gives a most enjoyable performance and added the necessary English touch to the play. His work was finished and masterly in every way.

Dorothy Cummings, as the wife, played a most difficult part with great success. The part is most exacting and requires a capable actress. Flora Sheffield, as the second choice of the author, is all that could be expected. The poet, a hard role, and one that required sympathy on the part of the audience, was satisfactorily played by Claude King, and the aviator was played by Ronald Colman.

CARNIVAL GIRLS BEATEN

CHELSEA, Mass., May 9.—Two girls who appeared here with a carnival troupe under the auspices of the Chelsea American Legion, were beaten by hoodlums with baseball bats, when they attempted to prevent the men from entering their tents. Men of the troupe finally beat the ruffians off.

Miss Florence Boonito, of Springfield, Ohio, and Mrs. Belle Lynch of Lockhart, Texas, were the girls beaten, and after being treated for their injuries at the hospital, swore out warrants for the arrests of several of the local men.

WHITE'S "SCANDALS" REHEARSING

The entire cast of the new George White's "Scandals" show goes into rehearsal this week, the chorus starting the first half and the principals the latter part, at Bryant Hall. White is staging the piece himself. The book of the new show has been written by "Bugs" Baer and Arthur Jackson, and the music by George Gershwin. The show is scheduled to open in New York on July 11, after playing a few weeks out of town.

Among the principals this season will be George White, Ann Pennington, Harry Rose, Bert Gordon and Gene Ford, Lester Allen, William Bickle, Aunt Jemima and Jazz Band, and Lou Holtz.

May 11, 1921

MINISTER CHALLENGES EQUITY TO FURNISH ACTOR FOR DEBATE

Rev. Dr. John Stratton, in Attack on Stage and Its People, Says "Stage Is Rotten Proposition"—Willing to Debate Question

Rev. Dr. John R. Stratton, at the Calvary Baptist Church on Sunday evening, made a second attack on the theatre, and in answer to the rebuke of Francis Wilson, and other actors, challenged to a debate an actor chosen by the Actors' Equity Association or some other representative body of the stage.

Dr. Stratton said:

"I noticed that one of the actors, in his effort to rebut my charges against the theatre, declares that statistics show there are more preachers in the penitentiaries than actors. This is exactly as illuminating as to say that there are more negroes than whites in Africa. The last census showed that there are only 28,297 actors and actresses in the United States, whereas there are 118,018 preachers."

"So far as this challenge about which the papers have had so much to say is concerned, I only remark that I do not propose to turn aside from my work for God to debate this great issue with the first defendant of the actor's faith who heroically throws himself into the breach and offers his talents for such a task. But I will say this, that if the Actors' Equity Association or some other responsible group within their ranks will select a representative I will be more than glad to meet him upon the platform of Carnegie Hall, the Town Hall, one of the theatres or here, upon the pulpit for a full and frank discussion of these things."

Dr. Stratton in his opening attack on the theatre and the people of the stage, which he made at the Calvary Church the previous Sunday night, and which called forth the statement of Wilson, Burr McIntosh and others, declared in part as

follows:

"The stage is a rotten proposition. It is reeking with moral infamy. It is the devil's church and is engaged in robbing the true church of its Sabbath."

"When a clergyman is portrayed upon the stage at all, he is pictured either as a knave or a fool. The Sunday school ideals are mentioned only to produce merriment."

"If these things are not true, then I wish to raise the question of why the most popular actors of to-day are those with the longest string of wives to their credit. Certainly the theatre is the only place where a blot on a woman's character is an asset rather than a liability."

"I wish also to raise the question of why it is that in every divorce scandal that has shocked the New York public—especially in recent years—one or more actresses have figured."

The rebuke by the actors of Dr. Stratton's original speech, which brought the challenge from the clergyman, asserted in part "that the theatre with almost every church hand raised against it, has grown to be the greatest moral influence in the world. Men like Stratton are jealous of that increasing influence. When they see the empty pews and feel their influence waning, they always take a fling at the stage in an effort to attract attention to themselves."

"Statistics prove that actors do not lead in the number of divorces. As a profession we are as decent and home-loving as any other. It is certainly not true that the most popular actors and actresses on the stage to-day are the ones most often divorced."

ZIEGFELD SETTLES DAMAGE SUIT

The \$10,000 damage suit brought by Henry Fitz-Gibbon, a Canadian, against the Ziegfeld Midnight Frolic, Inc., in which Fitz-Gibbon alleged assault, was settled out of court last week for an amount understood to be \$1,500. Fitz-Gibbon, through Attorney Walter A. Mulvihill of 14 Wall street, brought suit in 1919, claiming that while attending a performance of the Midnight Frolic in April of that year he was attacked by employees of the roof-garden who, "without just cause or provocation, assaulted him with brutal force and beat him about the head and face and kicked him in the body" causing him to be "seriously hurt, and subjected to humiliation and mortification to his damages in the sum of \$10,000."

The answer to the action filed by the Ziegfeld Midnight Frolic, Inc., claimed that Fitz-Gibbon was intoxicated the night in question, and twice left his seat and took hold of actresses performing in the show, stopping the performance. On the second occasion, said the answer, he pursued one of the actresses behind the stage, and employees of the theatre were forced to restrain him from assaulting her.

The case was set for trial this session, but was settled before it was called.

MABEL WAYNE

Mabel Wayne, whose picture is reproduced on the front cover of this week's issue of The Clipper is a young and talented lady who, despite her short stage career, has met with much success. At present she is rehearsing a new vaudeville act which will be seen in the big houses.

GREENWICH "FOLLIES" CLOSES

The Greenwich Village Follies of 1919 closed in Cincinnati last week after a two years' run. Next year the show will tour the Middle-West and the South.

"LIKE A KING" MISNAMED

ATLANTIC CITY, N. J., May 2.—With the elements of the Wallingford stories which appeared in a popular weekly and the rural air of some of the older "Down East" comedies, "Like a King" was offered at the Globe Theatre by Adolph Klauber. First of all "Like a King" is misnamed and might also withstand the shock of a few changes in the cast. It pleased, however, without convincing anyone that it had something new or clever. James Gleason was the leading player admirably assisted by Hale Norcross. These two were the chief comedians. The story concerns a young man who during a six year absence from Lower Falls, Mass., has been writing home of his remarkable success in the business world. He is an imaginative young man with a colossal nerve and an indiscourageable hope. A Buddy of his who had gone through the war with him, runs into him in Central Park in a car. The owner of the car and Dan's employer is away and the two concoct the scheme of returning to Lower Falls "Like a King". Nat plays the part of the hero and financier and Dan the part of chauffeur. A series of humorous events practically forces Nat into being a financier, and in a speech he guarantees to make Lower Falls the "Queen City" of the valley. How he does it makes the major part of the story, which runs along evenly in an amusing and interesting vein, which may please those who care for the lighter and less brilliant form of a comedy.

THEATRE CAN'T PAY WAR TAX

The advertised intention of the management of the Southern Light Opera Company, which will open soon at the Metropolitan with "The Three Musketeers," to charge \$2 top and pay the war tax themselves was declared illegal by A. Joseph Porges, division chief of the United States Internal Revenue Bureau, last week.

The management was informed that according to law the war tax must be paid by the public and not by the management.

The Southern Light Opera Company is backed by wealthy Southerners who are not satisfied with the sort of shows touring the South and are out to prove that they can do better.

UPTOWN HOUSE FOR "GHOST"

"The Ghost Between," the play which under three name changes is playing at the 39th St. Theatre will be seen in an uptown house if negotiations now pending go through.

Business at the downtown house is improving steadily but it is believed that in a house farther uptown much better business will result.



MATTY LEE LIPPARD

DAVE DILLON at Piano

In "Songs as Was and As Is"

Miss Lippard wishes to thank the managers who have made her such wonderful offers of late in musical comedy and comic opera "She Is Thinking It Over."

KEENEY GETS THE BAY RIDGE

The Bay Ridge Theatre, control of which has been fought for during the past year by the Fox interests, the Shuberts and Frank A. Keeney, last week passed into the hands of Mr. Keeney, who now owns a three-quarters interest in the house, and will be operated by him when the Fox lease on the theatre expires this June.

The settlement of the struggle for ownership of the house was held up by litigation started in the New York Supreme Courts last year by Charles A. Rogers, a brother of Sol Rogers, who is connected with the Fox interests. Rogers obtained a temporary injunction restraining the owners of the Bay Ridge Theatre from selling or in any way parting with any of the stock in the owning corporation pending the final judgment in the action. The defendants in the suit, Robert T. and George Rasmussen, Robert J. Keeler, who is the administrator of the estate of the late Dennis J. Donovan, and the Bay Ridge Theatre Corporation, appealed from the order granting the injunction to the Appellate Division of the Supreme Court. The Appellate Division reversed the decision of the lower court and granted a modified injunction, by the terms of which the \$18,000 worth of stock for which Rogers was suing was put in trust, awaiting final judgment, but not affecting the ownership of the balance of stock in the corporation.

The \$18,000 worth of stock which Rogers sued for was alleged by him to be his remuneration according to contract with the defendants for obtaining a loan of \$15,000 for the company in 1916, when it was in financial difficulties. Rogers obtained the loss from one Sol Brill, who in turn was given a five-year lease on the theatre. This lease was evidently turned over to William Fox's interests as it has been run by him since.

The Bay Ridge Theatre has been a very profitable proposition, and the Fox people are understood to have been very anxious to keep in control of it. Keeney, however, was also out for it and succeeded in purchasing a controlling interest. He then made an adjustment with Charles Rogers, and a motion to discontinue the suit is now before the Supreme Court. This removes the last obstacle in the way of Keeney's control, and, according to his attorney, Harry Sachs Hechheimer, Keeney will run the theatre after the present lease runs out in June.

It is understood that the same policy of vaudeville and pictures will be continued by Keeney when he assumes control of the theatre in June.

CABARET SINGER FOR MET.

Yvonne D'Arle, former singer in Thomas Healy's Golden Glades, the Moulin Rouge and the Palais Royal cabarets, and also in Raymond Hitchcock's "Beauty Shop," signed a contract last week to appear with the Metropolitan Opera Company next season.

She was chosen from a group of 500 other applicants who had their voices tested recently at the Metropolitan Opera House.

Miss D'Arle, who was born in America, is of French extraction, and spent several years studying and singing in London, Paris and Berlin. She stayed at the Palais Royal until a few months ago, when she left on a trip to France to visit relatives and continue her musical studies. She may go to Italy this Spring to make further preparations for her operatic debut.

NEW HOUSE FOR TULARE

SAN FRANCISCO, Cal., May 9.—Arrangements were completed April 24 for the erection of a new theatre in Tulare, Calif., which will be built by J. B. Newman, a local capitalist, for E. A. Johnson and C. E. Wellman, Santa Barbara theatre operators.

NINA SUN DIES

Nina Sun, youngest daughter of Mr. and Mrs. Gus Sun, died Saturday afternoon at the Christ Hospital in Cincinnati, after an illness of several weeks. Burial was made this Tuesday morning at Springfield, Ohio.

VAUDEVILLE

FIFTY ACTS FOR N. V. A. BENEFIT SHOWS

EACH LIMITED TO 3 MINUTES

Over fifty acts are to appear at the double benefit performances for the National Vaudeville Artists' Club, which are to be held at the Hippodrome and Manhattan Opera House, on May 22nd. It is expected that over \$100,000 will be netted at both performances which will be turned in for the benefit of the vaudeville artists. The sum of \$100,000 is given as a very conservative guess, as last year's performance at the Hippodrome alone, netted the N. V. A. \$75,000, and two performances are to be given this year.

Each act that will appear, will be limited to three minutes. In addition, every act will double from the Hippodrome, to the Manhattan Opera House, thus giving the patrons of both theatres the same shows. Those acts who have already arranged to appear, and who are being programmed for appearance are: Janet Adair, Belle Baker, Irene Bordoni, Six Brown Brothers, Burns and Frabito, Bushman and Bayne, Cameron Sisters, Harry Carroll, Emma Carus, Clark and Bergman, Clayton and Edwards, Joe Cook, Creole Fashion Plate, Diero, Dorothy Dixon and Carl Hyson, Kitty Doner, Gus Edwards, Julian Eltinge, Ford Sisters, Harry Fox, Eddie Foy, Frisco, Emma Haig, Raymond Hitchcock, Gertrude Hoffmann, Joe Howard, May Irwin, Dorothy Jardon, Juliet, Robert Emmett Keane, Charles and Mollie King, Lee Children, Eddie Leonard, Fred Lindsay, Louis Mann, Four Marx Brothers, Masters and Kraft, Stella Mayhew, Miller and Mack, Four Mortons, Mosconi Brothers, Jack Norworth, Elizabeth Murray, Nat Nazarro, Four Readings, Pearl Regay and Band, Riggs and Witchie, William Rock and Girls, Pat Rooney and Marion Bent, Eddie Ross, Yvette Ruigel, Lillian Russell, Chic Sale, Joseph Santley, Santos and Hayes, Eva Shirley, Aileen Stanley, Emma Trenntini, Van and Corbett, Gertrude Vanderbilt, Van Hoven, Whiting and Burt, "Yip Yip Yaphankers" and Margaret Young.

KEITH HOUSES CHANGING

Three houses will open on Monday, May 16, as full week vaudeville theatres booked through the Keith offices. These are the New Brighton, Henderson's, and Columbia. On the same day, two Keith booked houses, the Hamilton and Jefferson, will change from a full week vaudeville policy to that of a split week, with six acts and a film.

Henderson's has been opened all year round, but has been playing a split week policy. The New Brighton will play its customary summer policy. The Columbia, which is in Far Rockaway, is a block away from the Strand, which is booked through the Fox office. This is a new house for the Keith circuit, and has been remodeled and renovated. Whether it will be a summer house only, or will remain open all year, has not been decided.

"PLAY BALL" REVUE OPENS

CHICAGO, Ill., May 9.—"Play Ball," the Winter Garden's new revue, opened Saturday night successfully. Neil McKinley, Mary Reilly, Kate Pullman and Marie Burke have the principal roles. The new revue will run throughout the balance of the summer.

STANTONS GET 52 WEEKS

Val and Ernie Stanton, the "Two English Boys From America," have been given a fifty-two week route.

BOB ZENO IN HOSPITAL

CHICAGO, Ill., May 9.—Bob Zeno, of the vaudeville team of Zeno & Mandel, was rushed to the American Theatrical Hospital on Friday where an emergency operation was performed by Dr. Max Thorek. Zeno was operated upon four months ago but left the hospital against the advise of his physicians with the result that he was forced to undergo another operation. According to late reports the patient is doing splendidly and is expected to be about in five or six weeks.

SKIN GRAFTING IS SUCCESSFUL

Betty Benfield, who was burned in her dressing room by a can of heating fluid which fell into her lap and who was in the hospital ten weeks as a result, is out again and will shortly be seen with Charles Cornell's show at the Broadway Gardens. At the time she was playing in a vaudeville act called "The Tulip Girl." Her arms and legs were so seriously burned that new skin had to be grafted on the burned patches. For a time her life was despaired of.

ELKS GIVE LACHS A PARTY

BALTIMORE, May 9.—Sol A. Lachs, blackface comedian appearing this week at the Maryland Theatre, was honored tonight by members of the Baltimore Lodge of Elks, of which he is a member, who attended the performance in a body. He was presented with a solid gold life-membership card.

Lachs is a native of Baltimore, and has just completed a tour on the Orpheum Circuit.

ACTS GET ROUTES

The following acts have been given routes over the Loew circuit, through the Danny Davenport office: the Ella Bard Trio; Burke and Burke; Cordini; Bessie Smith and her five Jazz Away Dandies; Jason and Harrigan; Lulu Coates and Cracker Jacks; Kennison Sisters and Morlin; Terminal Four; Niblo and Spencer; Alvino and Rogers; Ishikawa Japs, Ward and Bohlman; Burns and Wilson, and Kane, Morey and Moore.

AGENTS MAY AGAIN BOOK

CHICAGO, Ill., May 9.—It is reported that the order issued last week by the Marcus Loew Western Circuit, barring certain agents from doing business on the floor may be rescinded. It is said that a number of those barred will be permitted to sell their material on the floor. The local offices of the Pantages Circuit plans to bar a number of agents, starting next week.

PENNOCK PRODUCING ACTS

CHICAGO, Ill., May 9.—Don Pennock, producer and writer, has been engaged by Jack Fine, of the managerial firm of Fine and Holleb, to produce acts for next season. Fine intends to produce a dozen attractions under his own banner. Pennock recently wrote the act which is being offered in vaudeville by Smith and Stein.

ST. ONGE DEMONSTRATING

SAN FRANCISCO, May 9.—Fred St. Ongé, a former well-known vaudeville performer doing a bicycle act over all the big circuits, is now on the Coast demonstrating for a firm of bicycle manufacturers. He visits the schools in the smaller towns and gives a lecture on the healthful use of the bicycle.

"INSPIRATION" ACT READY

"Inspiration," the first vaudeville act produced by Allen Leiber and Dan Caslar, will open soon with a cast of six people including Ramee Rivas, Jean DeMar, Vivian Leland, Bob Strauss, and Lyle Griffith. "Inspiration" is a revue with book by Allen Leiber and music by Dan Caslar.

BIG FLASH ACTS NOT WANTED FOR ORPHEUM

COMEDY TURNS TO BE FEATURED

Girl and "flash" acts of the musical comedy tabloid variety will have little chance for routes over the Orpheum Circuit for next season, according to a statement issued by Martin Beck to the managers of different Orpheum houses, on his return from Europe last week. It is not planned to bar "big" acts entirely, but the circuit will feature comedy turns on all their bills for the coming season. This, according to the Orpheum Circuit, is because they are of the belief that the vogue of the "flash" act is over. It is also said that if any such acts are booked they will not be given the feature spots that have been accorded them during the past few seasons.

Comedy turns have been arranged for, to appear as the feature acts of the circuit. Over one hundred new acts, which have not as yet appeared in America, have been signed by Martin Beck during his trip in Europe. These have been given routes for next season to play the entire Orpheum and Junior Orpheum circuits. The names of most of these will be announced shortly.

GOLDIN SHOWS NEW ILLUSION

Horace Goldin, the illusionist, presented for the first time in this country last week at the Metropolitan in Brooklyn, his new vivisection illusion of cutting a woman in half, which he has entitled "Fifty-Fifty."

A woman is placed in a box, the box sawed in half, the two halves separated when the head is seen emerging from one and the feet from the other half; joining the box halves together, the woman jumps forth, none the worse for her experience.

The effect is making quite a hit and Goldin will continue it as a part of his regular program, instead of the illusion he formerly employed to close his act.

FIRE AT JACKSON ARMS

CHICAGO, Ill., May 9.—A fire at the Jackson Arms Hotel on Saturday threw a number of theatrical guests into a panic and drove them to the street scantily clad. The fire was discovered at midnight and was extinguished only after a 2-11 alarm had been turned in. Damage to the extent of \$10,000 was reported. None of the performers were severely injured, but a number suffered from smoke.

BIG BENEFIT AT JEFFERSON

A monster benefit performance for the Lincoln Institute was held at Keith's Jefferson Theatre last night, Tuesday, May 10. Mayor Hylan, and Ex-Governor Al Smith, were the guests of honor. The bill is headlined this week by Jane and Katherine Lee and Clark and Bergman. Agnes Ayres and Marie Prevost, the motion picture actresses, also appeared for the benefit.

PRIMROSE SEAMON BOOKED

CHICAGO, Ill., May 9.—Primrose Seamon opened her new act at the American Theatre last week and was pronounced a distinct success. Through the successful showing the act has been booked solid over the Western Vaudeville Managers' Association time.

BUY RIGHTS TO NAME

Rolls and Royce, the dancing act, have purchased the rights to the use of that name from Al and Marie Royce, another vaudeville team who formerly worked under the billing of Rolls and Royce.

NEW ACTS

Jane West and Katherine Rogers are rehearsing a new two act in which they will feature exclusive songs by George Spink. They expect to open in Philadelphia in about a week. Miss West is the prima donna soubrette in the Mollie Williams show and Miss Rogers is playing a similar part in the "Tulip Girl." Both of these shows are closing shortly.

Elaine Palmer, formerly with "The Half-Moon" and last with "Her Family Tree," will be seen in vaudeville shortly in a new song and dance act, written by Arthur Swanson and Carey Morgan. She will be supported by Will Finan and Allan Mack, in the act which will be under the direction of Rosalie Stewart.

Walter Percival, last with Valeska Suratt, and Rennie Noel, are rehearsing a new comedy sketch written by Mrs. Ida Ehrlick, in which they will be presented by Rosalie Stewart.

YVETTE PRODUCING ANOTHER ACT

Yvette, who recently produced a new act for the Blossom Sisters which is now playing Keith time, will launch another shortly with Eva Esmond, the Charlney Sisters and the Six Violin Girls, all of whom have been furnished by Harry Walker.

There will be special scenery, novelties and lighting effects; the act will break in around New York.

N. V. A. COMPLAINTS

Tommy Gray has complained, on behalf of the Lee Kids, against Elizabeth Kennedy and Milton Bearle, the two children seen at the Palace last week. Gray claims that the closing bit of the Kennedy and Bearle act, where the two children do a dramatic bit on being separated from each other, is an infringement on the Lee Kids' act, in their dramatic bit, where one is supposed to die.

COMPLAINTS SETTLED

The complaint of Harry Antrim against Walter Clinton has been settled, on the information being supplied by Clinton that the bit he was doing was different entirely from that done by Antrim.

Stan Stanley's complaint against Marion Gibney has been settled by Miss Gibney's reply to the effect that she has not and is not using the "dollar and joke, dollar a laugh" bit.

DICK STEWART MARRIES

CHICAGO, Ill., May 9.—Anita Barlow, with the Frank Tinney show, was married last week to Dick Stewart, of the vaudeville act of Bryant & Stewart, which was formerly the feature act at the Winter Garden. The couple were married in Judge Adams' Court. Billy Stoneham and Courtney Collins witnessed the event.

COLISEUM HOLDS FRISCO CONTEST

A Frisco contest was held on the stage of the Coliseum Theatre last night, Tuesday, in conjunction with the appearance of Frisco. All amateurs who desired were given an opportunity to show their imitation of Frisco's jazz dance, the audience being the judge.

BAILEY & COWAN ROUTED

Bill Bailey, Lynn Cowan and Estelle Davis, who returned recently from a tour around the world during which they played in all the leading cities of Europe have been signed for a route over the Orpheum circuit. They open up in Omaha Sunday.

BEATRICE MOSS HAS A PARTY

A surprise party was tendered by B. S. Moss last Saturday, May 7, to his daughter Beatrice, who became sixteen years old on that day. The affair was held at the Moss home at 935 Park Avenue, and several novelties were staged for it.

VAUDEVILLE

PALACE

A badly arranged bill with the second half running too long and the last act the Santos and Hayes Revue, a 45 minute turn, going on at five p. m., was opened by the Briants in their "Dream of a Moving Man."

The act has been reviewed several times and is clever in showing just how much muscular relaxation a man may acquire and how much he may be thrown around as a dummy. If the other man would omit the grunts emitted, the effect would be better.

J. Rosamond Johnson, with his Jazz Band, ran thirty minutes which is too long, but made a hit. The violin solo of "Thais" was played alternately sharp and flat. A tenor solo received a very good hand.

Tempest and Sunshine went over better than upon their last appearance at this house. Marion Sunshine was in better voice, but the act at best seems like a small time turn, dressed up with good scenery and hangings. Little applause on individual efforts and only fair at the finish.

Gordon and Ford were a punch in the next spot and the first spontaneous applause hit on the bill. The comedy got over strong, the two worked snappy and not too long. An encore was demanded and Gordon did a travesty on "Dangerous Dan McGrue," mixed up with a lot of other things, that was a scream.

Ella Retford in songs and imitations, closing the first half was accorded a reception upon her initial entrance and made an emphatic hit, receiving much applause and many flowers; she was forced to make a speech of thanks.

For detailed review see under New Acts.

Subsequent to the intermission and Topics of the Day, and prior to the second half, was flashed announcements of the N. V. A. Benefit and a long list of names of those who would appear.

Hyams and McIntyre, whom we reviewed last week at the Colonial in "Maybloom," renewed the impression created at that time and made a distinct hit with the audience with their very legitimate and clever light comedy playlet. The number sung by Miss McIntyre, "Pst! For Shaae" is, in her hands, a classic gem, and was accorded a well deserved encore. Act went over strong when reviewed.

Herschel Henlere with "Mme. Skidakinki," also reviewed last week at the Colonial, was on for twenty-one minutes and this seemed too long on this bill and in this spot which was not a good one for the act. Henlere's piano playing is a bit, he plays with fine intelligence, gets a beautiful singing tone and is an artist in rendition.

From the fact that a girl is used in the act, Henlere seems to be on the stage too long alone, and this was more accentuated by the serious recitation used by Henlere, which is new in the act. It was followed by the playing on the piano of "Eli Eli," well played, but rather out of place in the act which would be much better off without it, particularly as it is preceded by comedy and followed by rag time. The medley Henlere uses is a very good one, and made a hit, and the act got over well at the finish but not as strong as we have heard it on previous occasions.

The Santos and Hayes Revue closed the bill and considering the fact that the hour was so late, did as well as could have been expected from any revue closing the show.

The costumes are beautiful, and especially so are the sets, notably the last in cloth of gold with blue border.

The singing of Jacque Hayes and the dancing, particularly the Russian steps near the finish, registered the most strongly: the comedy, especially in the first part in the scene between Santos and Hayes and the "doctor" is weak. The act has been seen at this house before but it has lost none of its entertaining value.

H. W. M.

SHOW REVIEWS

RIVERSIDE

It may have been the balmy weather which put the audience in a lazy or unresponsive mood, but the fact remains that the audience was not as enthusiastic as it usually is and that many walked out on the next to closing act.

Pete and His Pal was a good opener, rather better than the acts which usually open at this house. The darkies quips and the donkey's antics were well applauded, but the act slowed down toward the close.

Lew and Paul Murdock then entered with a little song and, that done, proceeded to give the usual dancing exhibition. Both are pleasant-faced and they dance better than the average, but their act seems to lack variety.

Jim Diamond and Sibyl Brennan follow with an act in two scenes, which did not go over as well as it might have. The first scene in one is rather dull, but is relieved by a comic number which Jim sings. The second, a rustic scene in three, is better, but the audience failed to get the wise cracks, even when they were broad enough to cut. But Jim saves the act by his antics and singing.

Ann Suter scored a decided hit in an offering that pleased immensely. Each of her costumes is more abbreviated than the preceding, and her appearance is excellent. Miss Suter is, beyond a doubt, an artist. She makes use of every device that can possibly be used for her bit and does it expertly. The result is a finished performance.

Harry Watson, Jr., was the scream of the show. His every move and every word brought laughter. The telephone scene starts slowly but gathers momentum with Harry's entrance and goes off with a burst of speed. But the best part of the act is his impersonation of "the young Kid Battling Dugan." This uproarious farce would be funny even without the Kid's asides, which make it convulsive.

Eddie Foyer, "the man of a thousand poems," follows the intermission with a fair performance which went over for a big hit. His opening monologue went over very well, and each of the following pieces better than the ones before. His "The Shooting of Dan McGrue" was rather mechanical and flat, but the recitation of "Boots," aided by a purple spotlight, was better.

Joseph E. Howard's revue vied with Harry Watson's act for the applause honors of the show. The sets and costuming are artistic and pretty and the work well done. Each of the specialties was well executed and well received; but, of course, the hit of the act was the singing of Joe Howard himself. The picture tableau which is an adjunct of one of the songs given by Joe Howard is an artistic bit of work worthy of mention. And, last but not least, the girls are pretty and, unlike the choruses in other vaudeville revues, they work in without clogging the act.

George Moran and Charles Mack have a good blackface act which is a little too slow. The comparatively meagre audience was bored and, as already recorded, quite a few walked out. But it has many good points. The patter is fair enough and the boxing bit funny, though it does not bear comparison with Harry Watson's portrayal.

The closing act was surprisingly good. The Gellis are billed as "Les Artistes Classiques." But they are more than that. These boys, besides being excellent acrobats, have very pleasant faces of a classic Greek mold. There is some good comedy contributed by the midget in the act. This chap has a laugh, a sort of guttural gurgle, which draws spontaneous laughter from the audience. And his clowning, a contrast to the arid efforts of most acrobats, is funny.

J. G.

HAMILTON

This is the last full week bill of the season, and on Monday a split week policy goes in for the summer.

A sensational start to the bill was given by one who has the right to bill himself as he does, "Sensational" Togo. Togo features a stunt in which he walks up an inclined rope, that is stretched from the floor of one side of the stage to the ceiling of the other side, and then slides down the rope, backwards. He repeats this feat blindfolded, with bandage and sack over his head. With a larger audience, he would undoubtedly have stopped the show in the opening position.

The second act kept the fast pace set by Togo, going nicely. In fact, the small size of the audience didn't seem to deter Rolls and Royce from taking their customary amount of encores, and taking them legitimately at that.

With women constituting the major portion of the audience, it was exceptionally easy for Marie Nordstrom, with her Frances Nordstromish material, which is generally the kind that hits very well with the female sex. At that, Miss Nordstrom gives the kind of performance that will go over with any kind of audience, as long as the intelligent and refined people make up the majority of it.

She left them in a serious mood, and Demarest and Collette had to work hard at the start to get the audience feeling right for their clowning and comedy. It is all the more to their credit that it didn't take very many lines before the audience was in the humor where every line and bit sprung was a laugh. The team has put a new finish to the act, playing a selection in a legitimate manner, without clowning, and not only is the new finish very effective, but gives them an opportunity to display their talents as musicians.

Eva Shirley and her jazz band, with Al Roth doing jazz dances closed the first half. Miss Shirley looked well and delivered her numbers in pleasing fashion. Al Roth danced the stereotyped jazz dance business done by the average chap who jumps from a dance hall to the stage. The band played very well.

During the intermission a film notice was flashed to the effect that the new policy for the summer of the theatre, would be split weeks, and also an announcement for the N. V. A. benefit.

Rome and Gaut, who bill themselves as "When Extremes Meet" but who look like the "long and short of it," opened the second half and went well with some eccentric comedy dancing. Their talk can be improved upon—but if they depend on the difference in their sizes for laughs only—it will serve. Billy Demarest clowned in a bit with the boys.

Sallie Fisher and Company offered "The Choir Rehearsal." Miss Fisher seemed to be troubled by a cold in the head and a cough, and criticism of her voice under such conditions would be unjust. The playlet, however, is still slow.

Billy Glason has improved greatly in the past two years, since the writer last saw him. Incidentally, he's gotten much stouter and doesn't look as much of the juvenile as formerly. His material is good, and handled well. Glason did very nicely considering the spot and size of the audience.

Maria Lo had few walk-outs on her posing offering. She may find it to advantage not to hold each pose as long as she does.

G. J. H.

RUSSELL MACK IS A DADDY

A baby girl was born on Sunday to Mr. and Mrs. Russell Mack. Both mother and child are doing finely.

ROYAL

Herbert and Dare opened the bill with their act of athletic feats and acrobatic stunts which contained nothing startling in the line of strong arm performances. However, they made it fast and earned some applause for themselves.

Miller and Capman, two clever novelty dancers have a smooth going act that merits their being billed as "Just A Little Different." They sang well, and the lariat dance by Miller is well received. This dance was the feature of their performance and they could have easily ran for a few more minutes to good advantage.

"Moonlight Madness" is the title of Beatrice Morgan and Co.'s sketch. Miss Morgan is supported by John Connery. There are two others in the cast, a boy and girl. Billed as a "New Comedy" by Edgar Allan Wolf, just what is "new" about it would be hard to say. Somewhat incoherent at times, the plot centers about a rather frivolous woman who is taken aback when her daughter confides that she is in love with the boy across the street. Miss Morgan as the mother, sees the boy steal a picture of herself and for a while she is deceived into thinking that the boy care for her. Her husband comes home to find her apparently flirting with the boy. However, it ends up with the arranging to marry the two. In the space of one minute the husband tells his wife that he is ruined, the wife is struck with remorse, the boy comes in and almost kisses the wife in front of the husband. Then the husband announces that it was all a joke that he played. A secret of his which is still his as far as most of the audience was concerned. The "gags" used were all of ancient vintage. Miss Morgan and the "boy" did well with the material they had.

D. D. H. gathered more laughs than all the rest of the bill put together. Dressed in correct afternoon attire with the exception of his university hat, the college professor effect gets across the footlights at once. Armed with a table and a sample copy of the encyclopedia which he is selling, D. D. H. keeps up a running fire of clever stuff for sixteen minutes. He was well applauded though the act might well cut off about four or five minutes and have the same effect.

Dillon and Parker in "Nic Nacs of Now" have a song and dance bit which they open with. The girl has a sweet but not too robust voice and has a pleasing personality. A piano player and a girl who plays the violin is also with the act. After singing three songs Miss Parker wears three different costumes in the last half. She gave an imitation from "Irene" singing "In My Sweet Little Alice Blue Gown" and the "Tell Me Pretty Gypsy" from the 1920 Follies.

Rae Eleanor Ball and Brother opened after the intermission in their "Musical Moments." Miss Ball has a personality that succeeds in throwing an advantageous atmosphere around the act and puts the audience in a receptive mood. She played a classical selection at first and then some old fashioned reels. Mr. Ball seated on a platform just over the footlights then played Dirdla's "Souvenir" on the cello, the audience showing its appreciation with much applause.

Joe Jackson himself gets away to a good start as soon as the folks see his tramp make-up and a few of his tricks. Joe performs some funny antics some of which might be purged of its vulgarity.

The applause of the afternoon was evidently saved for Belle Baker who was easily the favorite from that point of view. Her first song "Welcome Stranger" told of the stork's visit in the second verse which brought a round of applause by way of congratulation. She also sang "Irish Jewish Jubilee," "We Call Them Mothers Down Here" and "My Friend Marie," the last named in Italian costume.

Mlle. La Toy's Models closed the show. Her dogs gave a wonderful exhibition of canine intelligence.

M. H. S.

VAUDEVILLE

EIGHTY-FIRST STREET

After the news reel came Edwards, Ormsby and Dougherty, who opened the vaudeville bill of the show in a piano, violin and song concoction labeled "Song Surprise." What the surprise is is a well-guarded secret. Though the two girls had fairly good soprano voices, their duets lacked harmony, and when they close with the song "Good Bye Forever," one can't help hoping it's true.

Foley and O'Neil, described as a "Couple of Nifties," arrived on the scene wearing "hard boiled" hats, which was in keeping with their performance. There was nothing to commend their song and dance, and after an almost pilfered encore they put forth their best wares, same being a good eccentric dance and an imitation of a cat fight.

Blanche and Jimmie Creighton offered their "Mudtown Vaudeville." The song and dance with which they opened was well received and the dialogue, followed by Jimmie's antics with a trick violin and 'cello, kept the house amused.

"Venus of the Air" is rightly applied to "Dainty Marie" (Marie Meeker). She opened with a song that explained alphabetically how the adjective "Dainty" applied to her, and then finished with a dance. Her subsequent performance on the rings was daring at times and kept the women of the audience in constant alarm. Marie keeps up a good line of talk while performing, which helps to put the act over.

Maud Muller and Edward Stanley, in "Rice Pudding," were the chief laugh-makers of the evening. The "Prima Donna Comedienne," as she styles herself, should be changed to "The Hungry Jane," which would be much more appropriate. She pulls several good gags which earn for them much applause, the one about the automat being the favorite. The act opens with the husband phoning to the wife regarding a dinner engagement. The wife arrives, losing no time in informing him how hungry she is, for the rest of the act. She sings a song at the end of their performance, which was out of place, especially so on account of her not being able to sing.

"Gus Edwards' Song Revue of 1921," easily the headliner, with no competition within miles, got away to a bad start when Lucille Moore, the "Raymond Hitchcock Girl," failed to put in an appearance, which was not discovered until the orchestra balled it up a little. However, the Revue quickly regained its composure, and the three main scenes were run off as usual. The first one showed the different "Broadway Girls," "Ziegfeld," "Scandal of 1920," "Tickle Me" and "Mecca," etc.; the second scene portrayed different flowers, the girls being gowned to represent the violet, tulip and rose, etc.; the last and best scene, which showed the sidewalk of New York, was the favorite. The hand-organ and kids dancing hit the right spot with most of the audience. "Lend Me a Kiss Till Tomorrow," "Partners" and "I Must Be Loved by Some One" were the songs he featured. Later Gus did a little song plugging and introduced his latest, "Morning, Noon and Night." Among the most promising of Mr. Edwards' protégés, which fill in the intervals between scenes, is Chester Frederick, who dances wonderfully well for his age. Also a vest pocket edition of Harry Lauder, which Edwards discovered on Ellis Island, whom he presented for the first time: Sandy Milne, a diminutive Scotch lad, who gave an imitation of a bird singing, and, after considerable applause, imitated the hum of an airplane engine and a cat fight. He sang one song in his Scotch dialect, "The Pants Me Fairthir Wore," which reminds one of the famous Harry Lauder himself. The Revue was entertaining every minute it was on, and never dragged.

The Edwards Revue sets a high mark in the entertainment field.

SHOW REVIEWS

ALHAMBRA

Despite summery weather, and a falling off in business in other houses, the attendance keeps going good at this house. Monday night the audience was not only good in size but in appreciation.

The Clinton Sisters opened when the house was pretty well seated. The girls do a dance routine intermingled with film cartoons that serve as an introduction to the number that follows, and to fill in for waits during changes. The dancing of the girls is fair, the acrobatic work at the close scoring the best of the act.

Fred Bernard and Sid Garry performed a "deuce of a good act" in number two spot. The two boys work in tan make-up, dress neatly and deliver their numbers effectively. Both possess good voices and show them to good advantage in a routine of published numbers and some work with impersonations.

Mr. and Mrs. Jimmy Barry presented "The Rube." Jim Barry either made up in a hurry on Monday night or is trying a new experiment. At any rate, he worked minus the red wig, or a wig of any sort, when reviewed. He wore his hat all through the act, and the absence of the wig didn't seem to affect the excellence of the character. It might be a good idea not to have the house lights right above the loge lit while the act is on, as they seem to detract attention from the act by the people sitting in the loges and front part of the first balcony.

The clean-cut appearance put up by Russ Brown and Connie O'Donnell makes these two lads likable from the start of their act. But the boys have not only appearance, but are very good entertainers. Their material on the whole is good, but the "Bergdoll" gag has already been used by several acts, and all last season by Jack Wilson.

Speaking of entertainers, and people of whom one can always be pleased with seeing, Harry and Emma Sharrock are among the foremost of that class. Here's a pair of performers that can go out and do the same thing over and over again, and each time do it in a manner that makes it as enjoyable as it was the first time one sees it. Closing intermission is no easy spot for an act of their kind, but they held them in for several bows.

Dave Harris is another who is getting better as he goes along. Harris isn't doing as much talk as he used to do, but is offering practically a straight routine of singing and instrumental work, using the clarinet, guitar, ukulele, bass 'cello, piano and some trick drums. He does these bits well and can easily dispense with the "taking a bath" gag, which is of no value to the act.

Francis X. Bushman and Beverly Bayne presented their sketch, called "Poor Man—Rich Man," a somewhat exaggerated offering, but in comparison to what has been offered by some other movie stars in vaudeville is pleasing. Miss Bayne possesses a sweet personality, and Bushman, as usual, plays up the looks, especially the classic profile. Their acting and the other two members of the cast particularly, is too stagey. Incidentally, both Bushman and Miss Bayne might speak a little louder if they want the rear of the audience to know what it's all about.

Jack Rose just panicked the audience, with Jimmy Steiger at the piano, who, by the way, is more than a pianist, and makes an excellent straight for a lot of bits by Rose. Rose is fast becoming one of the best entertainers in vaudeville.

The Osborne Trio, consisting of a man, and of what might be either two girls or boys, closed, with an equilibrist offering of merit. They not only closed, but held the audience in excellently. G. H. H.

COLONIAL

Good acts, but a poorly balanced show, marked this week's offering at the Colonial.

Kluting's Entertainers, reviewed several times in these columns, opened the bill and were followed by Pearson, Newport and Pearson, a crackerjack dancing turn that went over big even though it was the second novelty act in succession.

Henry and Maye in "Two Little Pals," a neat, cleverly staged, and well written offering, described as a Musical Extravaganza, followed and while there was some bright repartee, it was in no sense a comedy offering, the bill lacking this element up to this point. "Two Little Pals" will be reviewed in detail under New Acts and Reappearances.

Joe Cook, the show stopper, followed with his well known act. There doesn't seem to be anything further that we can say about Cook than we have already said. This writer has seen him in the past season at least fifteen times and each time he has succeeded in stopping the show legitimately.

Alexander Brothers and Evelyn with their ball bouncing act, went better than ever, aided and abetted by the said Joe Cook party of the first part, second part, and all over the stage part. Cook bobs in and out of this act after every trick and always is sure-fire in getting laughs. If the Alexander Brothers and Evelyn are, as indicated in the billing, "All Balled Up," at least Cook is not, for he never fails, even when he goes "After the Ball."

Dolly Kay with Phil Phillips at the piano, may be congratulated for one thing and that is she doesn't let her pianist play a solo. Good judgment, Miss Kay, and also congratulations on putting that number that you do the strongest, the ballad, at the end of the act.

Miss Kay has toned down the loud strenuousness of her voice considerably since we first reviewed her at the Palace and the effect is much more pleasing. She is really a coon shouter of the Artie Hall type, and knows how to sell her numbers to the best advantage and also how to take bows to get the most applause out of an audience. After a couple of encores, she sang a published mammy number to good hands.

The Ford Sisters were reviewed in detail under New Acts in our columns last week, having been caught at the Palace. They went over very well indeed, especially with their tap dancing at the finish. The Spanish Dance seemed smoother, but the girls should see that the drummer doesn't try to see how much noise he can make, not only in that dance but all through the act. Instead of a complement of percussion to the music, he only succeeds in providing an enveloping din.

The falsetto singing of the violinist during the "Essence" dance of the girls was also out of place and detracted.

Morris and Campbell went well but were not as big a hit at the show reviewed as they have been in the past both at this house and the Palace. They have played the Colonial rather frequently and the established clientele of the Monday night gathering, seems to know the act quite well and the comedy lacks to them the punch of spontaneity.

Took one bow to good applause and were followed by Toney and George, in "On the Boulevard," who closed the show.

A number of acrobatic feats were performed that got over well considering the fact that, due to the lateness of the hour, the house which was far from full.

One of the best tricks was the full "back with a twister" done "two high" with which they closed their act.

H. W. M.

NEW ACTS

(Continued on Page 12)

"TWO LITTLE PALS"

Theatre—Colonial.

Style—Musical Extravaganza.

Time—Thirty minutes.

Setting—Specials in "one" and "three."

At the outset before a china silk drop in rainbow colors four fellows in gray suits and straw hats and four pretty girls in attractive costumes, did an opening number and dance. In the dance the spacing was noticeably bad throughout although the lines were good.

There was some dialogue between three of the principals, two fellows and a girl, after the silk drop had been raised to show a special drop of a modiste's shop.

The fellows say they are going to have a stag party and the girl asks if she can't come, they finally agree to let her come and the set goes to "two."

It is an interior very much Japanese atmosphere with a semi-circular opening centre backed by a curtain of green silk "illusion" hanging in "three."

Four boys are discovered, seated and singing. There is a maid "Juliette." The maid was exceptionally good, a clever comedienne, never overstraining and working her comedy points for all they were worth. She is distinctly reminiscent of Ada Lewis when Miss Lewis was as young as this girl now is, and will bear watching as she would make a valuable asset for musical comedy and is a "find."

Four girls entered with exceptional costuming, one in a wonderful creation of metallic silver, brilliants and white fur in which she was a picture.

Another in pink and blue, another in gray silver and orange with gray slippers and stockings and a cerise hat ornamented with ostrich plume of the same color, she was quite pretty and the last in a costume of ribbons and a hat of silver.

A number "Rum Tidley Tum Tum," was well put over by one of the men assisted by the girls; it was of a swaying musical comedy style, well staged and drew a hand.

Two of the men sang, "Two Little Pals," after which "Juliette" with a dog, travestied it cleverly.

"I'm a Lonely Little Juliette," sung by "Juliette" was followed by a clever dance, a hit after which there was some bright repartee between the principals.

"Childhood Stories" was a number sung by one of the men assisted by one of the girls during which a curtain which had been lowered at the center was raised disclosing various scenes posed by members of the company in a gold frame painted on the scenery, and behind a scrim, giving it a soft and pleasing effect.

For a finish an ensemble dance was done that sent the act over well at the direct finish, one of the men doing pivots while holding one of the girls in a horizontal position.

The costuming was especially good, the act clean, bright and different from others in its class. The sets were quite adequate and the act made a hit when reviewed.

H. W. M.

SANTLEY & SAWYER IN NEW REVUE

Joseph Santley and Ivy Sawyer are rehearsing their second annual revue which is being produced for them by Hassard Short. They expect to open at the Palace Theatre the latter part of the month. The lyrics and music are by Kenneth and Roy Webb respectively. Others in the cast, which will not have a chorus, are Helen Kroner, Madeleine Van, and the Trader Twins brothers Frank and Peter.

VAUDEVILLE

COLISEUM

(Last Half)

On Thursday afternoon there were but few empty seats in the house. And when one looks over the bill offered, it certainly must be said that it wasn't the show's fault if the house wouldn't sell out for every performance. With Jack Wilson, Kitty Gordon, Whiting and Burt and Emma Haig on the same bill, the house, even though it was a split week, had the best box-office drawing bill in New York for the week. Even though there were altogether six acts, the house had an all-round big time lay-out.

A new novelty has been put in by Stanley W. Lawton, managing musical director for the Keith-Moss and Proctor houses, in the way of something unusual for the overture. This week it consisted of a solo played by the drummer on the xylophone, with the orchestra accompanying, for the overture. He played Liszt's "Hungarian Rhapsody" and rendered it excellently.

We like the manner in which Rekoma goes through his equilibrist routine of work. He enters in full-dress, deliberately takes off his coat, hat, and cane, and hangs them on the clothes rack, and then goes through his stunts, without doing any stalling, also puts in a bit of contortion, then dons his hat and coat, takes his cane in hand, raises his hat to the audience, and exits quietly. All through, he works smoothly, easily, and doesn't make a big display of physical effort.

If anyone has the right to use the billing "Vaudeville and Past Present," and deliver the material expected by such billing, it is the team of Kelly and Pollock. The song bits, especially "Maggie Murphy," were excellently done, but the talk needs some strengthening. The pair have a finish with a woplop.

Kitty Gordon and her company were also more than pleasing. Miss Gordon has a new beautiful gown which she wears in a new "bird" number. Lillian Boardman wasn't present on Thursday afternoon, but a new girl, who came in for a whistling bit and a song from a box, appeared in her place. Marvel, the deaf and dumb dancer, is all that his name implies and then some. He may be deaf, but when it comes to dancing, he certainly isn't dumb.

Whiting and Burt also scored their usual hit. Sadie Burt is more adorable with every performance. The "Sleepyhead" number continues to be the best in the offering.

Jack Wilson was working in white-face, perhaps with a desire to clean his act. To give him due credit he has taken out some of the objectionable lines, but the "Birth of a Nation" crack still remains. In addition, that line "I thought the bed was here," to Miss Gordon, sounded "not so good." Incidentally, Miss Gordon made about the most beautiful appearance we have as yet seen her make, in the street costume she wore in Wilson's act.

They certainly didn't make it easy for Emma Haig, following on which Sadie Burt appears, and then Marvel. And it is all the more to her credit, that she scored as big as she did.

G. J. H.

PROCTOR'S FIFTH AVE.

(Last Half)

W. S. Harvey juggled for an opening, and was assisted by Madge Anderson in the presentation of a number of balancing feats consisting mostly of heavy articles such as a bureau and brass bed, placed upon his chin. Miss Anderson did little else than hand him a few articles, and once screamed and kicked up her long dress as she fell in a chair, showing her legs in black stockings and pink short bloomers. This was unrefined and could be omitted advantageously.

Moore and Fields, two colored fellows in burnt cork, who have been reviewed in these columns before, followed and didn't start a great deal.

Ethel Clifton and Co. in "Diamond Cut Diamond" were a hit in the next spot in a well constructed act of the "crook" type with a surprising number of twists, and holding the interest sustained until the final curtain; see under New Acts and Reappearances.

Jerome and Herbert with a piano in "One" which was not used for playing to any extent, did little else than "stall." The only point in the turn that seems worthy of mention was the acrobatic dancing of one of the men, who did a jump through a toe hold, some high kicks and a "back" with head to the stage. The finish of the act was weak and they did not receive any applause worth mentioning.

Lydia Barry in the next spot did not seem to awaken the audience from its lethargy. It is only fair to Miss Barry to say, however, that it was a very tough spot and that the pianist and violinist in the pit were very lax in picking up her cues.

William Kent and Co. in "Shivers" have been reviewed frequently.

Kramer and Boyle, reviewed all season, were the next to closing act and did the same turn as formerly.

Wire and Walker, a novelty wire and gymnastic act, closed the bill. H. W. M.

CITY

(Last Half)

Tom and Joe Gabby open with a diabolo and juggling act, which has nothing in it to excite comment. Their work has no extraordinary or unusual features and the act is some fifteen minutes of boredom.

Carlton and Tate followed with a rather poor act and poor work. It consists in the main of parodies on operatic selections, which might as well not have been given. The music is murdered and they fail to make the parodies funny or entertaining enough to excuse them. However, the young lady did receive some applause for a rag she sang, though just why is un-intelligible.

Past, Present and Future is a good sketch with three scenes shown simultaneously. The basic idea of the act is the same as that of "Visions of 1920," which is playing the Keith houses with Percy Bronson and Winnie Baldwin. "Visions of 1920" is in one scene better written and performed in better style. The act goes over well, and would, it seems, go in the better houses.

Nip and Kelo seemed a little better than the last time we saw them. Their dancing hasn't improved noticeably, but the work seemed to go over more smoothly.

Furman and Nash sang several published numbers and a few parodies on others with marked ability. Their performance is pleasing, and, though their voices are none too good, their singing hits the mark. They made a decided hit and were called out for an encore.

The Byron Bros. Saxo Band follows with a variety of entertainment. They play several instruments acceptably and a young lady dances and also plays part of the time, but they failed to awaken tremors. The act went over fairly well, though not quite as well as it might have.

Emil Casper and Company offer a comic coon act, which gets a good hand. Both Emil and his lady excite laughter by their appearance and many of the lines are funny. The business, too, is good, though there was too much of the "shimmy song."

Orni and Sister close the bill with a bicycle act. Sister lends a piquancy to the act which the audience failed to appreciate. Perhaps this was due to the coldness with which Orni himself worked. If he showed as much joy in the work as Sister the act would go over well in spite of their rather ordinary stunts.

J. A. G.

REGENT

(Last Half)

Ferguson and Cunningham opened the bill with burlesque acrobatics reminiscent of the circus. It was announced that one is 58 and the other 68 and that both are deaf. But they sang and hopped about in unison with the music and with one another despite this handicap. Both are rather stiff, but their efforts were handsomely applauded.

The Transfield Sisters sing and play various instruments with grace and abandon. They resort to no unusual expedients to gain applause, but get it—lots of it—anyway. Then came Harry Breen. A few lines changed and a little less "pep" than heretofore, but the same old Harry Breen. He seems never to lose his popularity, though his lines and business remain unchanged from year to year. But his work seems to pall on him, for he apologizes for his antics much more than he used to and more than he needs to.

Bobby Connolly & Co., assisted by Baby Barbara Sabin & Co., follow with a little skit in four scenes entitled "Man and Wife." The skit has very little reason for its existence except as a vehicle for the display of the children's histrionic ability. Though Bobby is featured in the act, and he undoubtedly is a very talented youngster, little Barbara is the real star. Bobby works like a very tired and unwilling youngster who is forced at the point of a bayonet to demonstrate his talent. But the little girl has a freshness and enthusiasm which has not yet been marred by overwork. Their acting is, considering their ages, superb; but they ought to be allowed the pleasures of children, else their talent will wane.

Burt Gordon and Gene Ford, a popular pair, give a burlesque on the teaching of singing. Gordon does a blasé Jew with an indifference which provokes almost every word into a laugh from the audience. As an encore, Gordon recites a parody on "The Shooting of Dan McGrew" which falls just a little bit flat. Those things are being done too frequently by poor performers to bolster their acts to remain funny.

Hite, Reflow and Loehr close the show with variety. The young lady sings, imitates a cornet and dances. The piano player sings—not so well—as well as plays. And finally, the one other member of the team dances quite well. Their dancing is good enough and the costuming in the act good.

The dance contest this week was divided between two couples as the referee could not decide from the applause of the audience which had won.

The picture attraction was "Proxies," starring Zena Keefe and Norman Kerry.

AMERICAN

(Last Half)

Herman and Young, straight and clown, in an acrobatically approved routine of stunts, in which there was nothing different incorporated, opened, and finished their act with a fall from tables four high.

Robb and Whitman, man and young girl as two school kids, have a lot of small time talk in "One" with the man doing the blown up balloon that bursts, and the lean over the footlights. He has a ferry boat whistle laugh which he thinks is funny and overworks greatly. The girl is very pretty and cute, having in addition a pleasant speaking and singing voice, but the act is weak and needs new material.

Dawson, Lanigan and Covert, two men and a woman in a dancing act, were a decided punch in the next spot. Particularly noticeable was the solo tap dancing of the taller and more slender of the men which was very good and made a pronounced hit. The girl's solo work was accorded definite response also, and the ensemble work of the three, especially with the tempo set for the finish, sent them over very strong to a number of bows and legitimate applause.

Josephine Harmon, who was reviewed in detail not a great while ago, looked flashy in a low cut gold brocaded purple satin, with open work purple stockings and purple slippers fastened with pearl buttons. There was a purple net sash and strings of pearls and diamond rings were worn, so was the dress underneath the arms, and looked bad at that point. "What Would You Do With a Guy Like That," a published ballad in which she pronounced "over," "oval" and "Nobody Loves You When You're Fat," in which she said she was "heavily upholstered," and we noted, that she was, all proved hits. A travesty dance in which she fell around the stage was not classy, but "Come Along With Me," sent her over strong and she took two encores to good returns. Has a pleasing personality and some good tones.

Reynolds and Geraldine in a dancing act, see under another column.

Curtis and Fitzgerald in their whistling and imitations were a hit in the next spot; they have been reviewed several times.

The Jean Gordon Players, a Scotch act, reviewed last week, went over better than when last seen.

"Henry Lewis presents Adrian," reads the billing, but with what, we do not know, unless it was with that awful bunk that Adrian admitted was nothing but "bull." Received fair but dragged out applause and took an encore.

The Four Phantinas, a very classy, clever and well staged acrobatic act, two men and two women, were the biggest hit in the closing spot, ever seen at this house by the writer; see under New Acts. H. W. M.

HARLEM OPERA HOUSE

(Last Half)

The show may have been a good playing one, but from the way it went during the supper performance on Thursday, it was only fair.

O. P. Legal was the opening turn, with a routine of juggling. Legal may be good. He certainly didn't prove it when the writer caught him. As he was when it was reviewed, it was "just a small time opening act."

Edwards, Ormsby and Dorothy have a pleasing routine of singing and instrumental work. The "Dorothy" in this trio, we understand, is Dorothy Edwards, sister to Gus, and is also the possessor of a very good coloratura soprano. Miss Edwards has done most of her work on the concert stage, the writer is told, and undoubtedly, after this three act gets set, it will make the better vaudeville houses easily. Another woman and a man complete the trio. The instrumental work is offered on the violin.

Page and Green, man and woman, talked, sang, and also played musical instruments, the last named being done by the woman, who played a tuba, very well. That is, as well as a tuba can be played, for the things never seemed to be very musical. The man sang fairly well, and did character comedy. Perhaps with better lines, he might have been more effective.

The Oklahoma Four sang. That much the reader can easily discover from the billing. However, it's tough for a performer to do a supper show. It's all the harder for a critic to write a review of one. So we'll say that the Oklahoma Four sang in fairly good harmony, and call it even.

Hughes and Debrow were funny. Even despite the supper show, they were very much so. The pair have some great bits, especially the one with the chicken-coop. The line "Coo-coo, I'm a Buzzard," was a howl, and will undoubtedly reach the popularity of "What an Oil Can He Turned Out to Be," if the act is seen in sufficient theatres.

The Princess Radjah closed the show with her dance work. The "snake" bit sent shivers and the dance with the chair in her teeth, gave thrills.

G. J. H.

AUDUBON

(Last Half)

It certainly is doubtful as to whether there is a more beautifully decorated lobby in any New York theatre, than the one in this house has been arranged. A wonderful array of dogwood branches and young trees, perhaps artificial, has been placed all through the lobby, and around the lights. It lends a soft, summery atmosphere to the theatre that puts one in good humor immediately. Ben Jackson, the manager of the theatre, is responsible for these decorations. Incidentally, since Jackson's return from his recent honeymoon, the house has been steadily improving in business. This week, Jackson inaugurated his reduction of prices, and on Thursday night, for the first time in months on a week-day, almost every seat in the house was occupied.

The vaudeville show was a good playing bill, and was started by Foley and Mason, two men who did a gymnast routine. They delivered their work effectively and scored.

Flagler and Malla made up the second act, of a young chap who sang in a light "juvenile" manner, and a girl who accompanied him at the piano. The boy has a pleasing personality, and if he'd learn how to take the proper advantage of it, may get somewhere. At present, he does too much small time comedy and bits. The imitations of Jolson and Warfield doing a certain flag-waving number called "Honor Thy Father and Mother" were well announced. In fact, if they hadn't been announced, we'd still be waiting to find out who they were. Flagler forgets that one can get down and bend his knee, and be giving an imitation of a Russian dancer, as well as Al Jolson.

Armstrong and James got big laughs with most of the material they have been doing for years, and incidentally a lot of gags that other black-face acts have been doing for more years. We won't hazard telling which act is the originator of the material, but the fact remains that Gallagher and Rolley have been doing most of the talk used by this pair, such as "So wuz I, but I eats meat now," "I couldn't be so deceitful," and others. "Sandy Hook was a Scotchman," is also used by these two.

"The Haunted Violin" proved to be a very entertaining novelty. "Doc" Cook, who was formerly with Joe Cook, proved to be an effective "plant" for this act, springing a few gags, and a trick laugh that will give Frank Juhaz's "goof" some competition.

El Brendel and Flo Burt are still doing their same act, but this is a pair of performers with an act that never needs changing. The bit with the clothes and props falling apart will always get an audience hysterically laughing. Flo Burt looks prettier than ever, and sings in excellent voice. El Brendel's "Swede" is unbeatable. Jazzology has among the members of its cast, a boy dancer, George Ranft by name, who used to be a dancer in the Audubon Dance Hall, above the theatre. Quite a few of his friends came down to accord him a reception. The act needs a punch.

C. J. H.

PROCTOR'S 23d ST.

(Last Half)

Will Lacey with some good unicycle riding opened. The playing of the violin even while riding a monowheel was poor as was also his singing, talk and the dressing which was far from clean. The bicycle used was painted with aluminum paint and Lacey wore shoes that once may have been white. Laces class and dressing.

Jeanette Kean, in black lace net over black foundation, opened with a selection from La Boheme—her pianist played a good accompaniment. The number was above Miss Kean who sang it in cold metallic head tones. The "amber" rose ballad sung next was much better and would be better for the opening. Nevin's "Mighty Lak a Rose" followed with poor interpretation and affected style although displaying a melodious middle register. "Somewhere Someone Is Waiting" sang Miss Kean, and then made an exit—it seemed strangely apropos! Wanda Ludlow and Co. were next. Miss Ludlow is very pretty, dainty, charming and convincing. The act will be reviewed elsewhere.

The Bison City Four in the next spot went over fairly well; the ensemble singing does not seem as good as in former years, and the finish in wrappers of kimonos, with the vulgar business of pulling up the dress to show stocking, underdrawers and powder-puff, with the attendant business of putting it in the bosom and the wiggle following, is small time hoke, turkey burglar.

The Blossom Sisters were next and made a decided hit; they will be reviewed in detail in another column.

Clayton and Edwards stopped the show absolutely. The act is the same as reviewed several times, and recently seen at the Palace.

Louis Stone in his upside down dancing made a hit. The swinging revolving chandelier dance was interesting as was also the fact that Stone does not seem to sink in any position, but makes a hit with his "Triples" and a good novelty act.

H. W. M.

VAUDEVILLE

REYNOLDS AND GERALDINE

Theatre—American.

Style—Dancing.

Time—Eleven minutes.

Setting—“Two.”

With a pianist seated in a set in “Two,” the girl entered in a costume of burnt orange, with gold bodice, and pink slippers and “opera lengths.”

The girl is pretty and slender but shapely; the man in Pierrot costume followed and the two did a dance, the girl doing toe-work and posing. She was graceful and dainty and received a hand for the initial effort.

The man did a solo which was quite weak; he is awkward, ungraceful and cannot, or did not, dance with any appreciable technie. The attempted “Cuts” were very bad and he did little else but jump around, which produced a very negative result as far as applause from the audience was concerned.

The girl re-entered in a “Yama Yama” costume of yellow and blue and did a “Yama Yama” dance which was not very Bessie McCoyian, but in which she pointed her toes while kicking.

The pianist arose and seemed scared to death as he with weak tenor started to sing a published number; towards the end, he seemed to gain more confidence and let his voice, which is not bad, out, and gained more of a hand than the solo dance previously done by the man.

For a finish, the two dancers did an Apache which was a sorry affair. Many bits of business were omitted and those done were lacking in force. The girl, supposed to be thrown, was simply twirled around and she sank to the floor, instead of falling. There was no business with rose or cigarette and the dance needs rehearsing and some life and pep put into it, if the two expect it to go any better at the finish of their act than it did when reviewed, which was decidedly negative.

H. W. M.

WANDA LUDLOW AND CO.

Theatre—Harlem Opera House.

Style—“The Baby Vamp.”

Time—Sixteen minutes.

Setting—Full stage (special).

Evidently the bedroom idea has decided that if it is going to die, it's going to give death a tough fight before it exits entirely. Wanda Ludlow, and her company consisting of one man, are not only using the bedroom, but the “wicked pink pajamas,” which are also shown in “Just Married,” the legitimate show.

Just why “pink pajamas” are any more wicked than blue, green or red ones is a mystery. But “Just Married” claims they are, so Wanda Ludlow has as much right to say so as anybody else.

Unless audiences object to seeing beds, and pink pajamas, it must be said that Miss Ludlow has a rather clever offering for her sketch. The entire punch is put over with the last line in the offering, which is the proper thing for a comedy sketch.

Miss Ludlow takes the part of a woman who is compromising a certain prominent lawyer by getting him into a bedroom of a hotel, alone with her. She tells him that she is the wife of a man who is suing her for divorce through this lawyer, and whose evidence consists of the fact that his wife was found in a hotel room alone with a man. She says that the evidence was purely circumstantial, and that she was innocent.

She goes on to show him how easily he would be compromised and sued for divorce if he was discovered in their present position, even though he was innocent. In the end, he signs a paper which he believes is a promise to drop the case, and is released from the embarrassing position. This paper, the woman explains, is an insurance policy for \$50,000 which she had been trying to get him to sign for months. She says she framed the entire affair with his wife. G. J. H.

NEW ACTS AND REAPPEARANCES

PAGE AND GREY

Theatre—Proctor's 58th Street.

Style—Talking and Singing.

Time—Twenty Minutes.

Setting—“One.”

A lot of small time talk and boob, near, nut-comedy by the man in which some very old comedy was attempted such as “the church is on fire—Holy smoke,” was used, gave the act a bad start.

The girl, a brunette, was dressed in an iridescent silk that shaded to lavender, black slippers and stockings and a black hat; the man in a business suit of gray and a straw hat.

The girl made an exit and the man indulged in a small time monologue and a lot of kidding. He said there was no animation about him, and we agree with his views. While the “vamp” was being played for his number, he did an awful lot of “stalling” and “kidding” with the woman pianist in the pit, which was not entertaining, nor understandable to the auditors.

The girl in a black velvet and jet, at this point introduced by far the best thing in the act. It was a solo on a French horn, something that is very seldom heard in vaudeville and especially by a young girl. The French horn is a very difficult instrument to play and the young girl played it very well, getting good tones and phrasing beautifully in her clever interpretation of a published number. This made a big hit and received spontaneous definite applause.

Followed some more talk and some more kidding with the pianist, during which the man said, “I ought to be killed,” as far as the comedy was concerned, he was, for he had “died” a long time ago.

The girl then sang in a pleasant voice with sympathetic quality “When You're Alone,” and put it over well, the man getting laughs with the best placed remarks he used during the entire act.

The chorus was repeated, the man mugging, both doing business in a spot, and picking up the melody at the last line for a direct finish. Went over fair when reviewed but could go much better with more singing from the girl and better material from the man. A different makeup for the man would add a little more class to the offering which at present, with the exception of the girl's singing and solo on the French horn, is but small time.

H. W. M.

BARRETT AND CUNEEN

Theatre—Harlem Opera House.

Style—Rube and girl.

Time—Fourteen minutes.

Setting—In one.

The pair that offer this act, especially the man, have all the ability necessary to play a big time, and about the only thing lacking that will prevent them from being seen along the two-a-day route, is material. And that's enough. However, that does not imply that their present material is poor. In fact, it isn't. It's very good for the three-a-day and family houses and at present the act is good enough to feature along that route. But the material isn't strong enough to carry them over on the big time.

The man does a “rube” character excellently. The girl hasn't much to do, but reads her lines well, when she does appear, and gives good support in general. It might be a good idea for the man not to remove his wig in taking bows, but to keep up the illusion of being a man of age. Better material, more thought to detail, and attention to general improvement will help the act greatly.

G. J. H.

FOUR PHANTINAS

Theatre—American.

Style—Gymnastic.

Time—Eight Minutes.

Setting—“Three.”

A very classy, big time act that does not lag, but makes every second of the eight minutes they are on, count.

Two men and two women dressed in neat costumes of shell pink, the girls with bodices of fish-scales, pink tights and short satin dresses looked neat and clean.

The two men held in their teeth a bar upon which the younger of the two women did a number of revolutions; this drew a good hand and is the first time the writer has ever seen this feat performed, which seems original with the Phantinas.

The elder of the women hangs from rigging and supports chain stirrup rings upon which a number of good feats are performed.

For a finish the woman on the rigging held a frame affixed to which were three mouth pieces fastened to ropes which were wound up. The three remaining members of the troupe hang vertically by their teeth, and do rapid spins, made to appear more so by the alternate cutting off of the spot thrown by means of a wheel.

This proved a hurrah finish and was a “riot” in the closing spot on a nine act bill on the roof—some feat!

Both the girls were pretty, clever, classy and very professional, the men were well groomed and the act is essentially for the bigger houses.

A clever thought must have prompted the rope and pulley which was used for the women's descent from the rigging so as not to “stall” the finish.

H. W. M.

BYRON BROS. & SAXO BAND

Theatre—Audubon.

Style—Instrumental.

Time—Fourteen minutes.

Setting—Full stage.

Six men, who are either Hawaiians or colored people, make up this band. All of them may be brothers, but that remains to be announced by the members of the act themselves. With the male sextette is a short, plump little woman, who does some toe-dancing and also comes in for an instrumental bit.

The six open with a medley, using saxophones of various sizes and types, along the lines of those used by the Six Brown Brothers. Following the saxophone bit, a trio consisting of saxophone, piano and xylophone do a medley, starting with the “Rosary,” going into popular numbers.

A string quintette consisting of three ukuleles, one guitar and one steel guitar also offered a bit, that might go over much better if they used different melodies for the bit. They close with the six making up a jazz band, playing piano, saxophone, clarinet, drums, cornet, banjo, and bagpipes. This closing bit was not so good, and lacked a punch.

What the act needs more than anything else, is better numbers, which might give it the punch that is missing at present. The turn is a good novelty for the better houses.

G. J. H.

UYEDA JAPS

Theatre—Audubon.

Style—Risley.

Time—Eight minutes.

Setting—Full stage.

Two male Japs, in a routine of risley work. The work is as good as any offered by the average risley turn and the act should fit as an opener. G. J. H.

GREY AND BYRON

Theatre—Proctor's 58th Street.

Style—Singing and Talking.

Time—Ten Minutes.

Setting—Special in “One” and “Two.”

A rather vivid drop depicting a “Florist and Nurserymen” shop and a house with a practical door, also a painted, coin-slot weighing machine.

A man in gray business suit with a straw hat entered and did a short opening number, after which the girl, a tall girl in a cream colored dress and black hat, and carrying a small case, entered and some talk was indulged in which was well constructed and bright, although the scale business is ordinary and was unproductive of laughter.

The man asks the girl if he may call and permission finally being given, she exits into the house. He then did a number “P. T. Barnum Had the Right Idea” with a well written lyric, and to a hand.

The act then goes to “Two” with a backing to a French window in “Two and a half;” the set was quite effective with the girl discovered standing beside a talking machine which was in operation. She was attired in a low cut costume of green metallic cloth, silver and beads. There were rhinestone decorated shoulder straps, white stockings and silver slippers and a purple ostrich fan. The fan seemed too heavy in color and out of contrast with the rest of the costume.

The girl did a number in a pleasing voice with a considerable range from rather a high mezzo to a low contralto which brought a hand.

The man entered bringing with him a piano bench and saying, by way of excuse, that he always carried his own bench. This was decidedly inconsistent. Some talk followed which brought laughs and the fellow made love, both using single words; the monosyllabic repartee evidently possessing no ambiguities for the two, for they both seemed pleased when the arrangement to share their mutual felicity was consummated.

“You Have a Wonderful Way of Doing What You Do,” merrily sang the girl, to which the young fellow acquiesced and shared in the same expression of sentiment and statement of fact, as far as the girl was concerned.

A dance was used for a finish, the girl displaying chiefly loose-limbed nonchalance.

H. W. M.

LEILA WHITE'S ENTER-TAINERS

Theatre—Harlem Opera House.

Style—Minstrel.

Time—Eighteen minutes.

Setting—In three (special).

A few seasons ago, Leila White, and also Mr. White, who appears in this new act, came out of burlesque and offered a two-act in vaudeville known as the White-Steppers. In this act, the pair offered their specialty, which consisted of clog-dancing and tap-work. And when it comes to clog-dancing and work along that style, they can be ranked among the best of their kind.

The new act has a company consisting of four girls and three men, including Miss White, and White himself, who acts as middle-man. The act is arranged along minstrel lines, with the entire cast working in white-face. Both end men are made up with clown-white.

Various specialties are offered by different members of the cast, ranging from the clog-dancing of Miss White to songs by the end men, violin specialties by two girls, and singing by one of the girls.

The specialties are entertaining. About the weakest portion of the act lies in the talk, which needs bolstering up in the way of new gags. Otherwise, the act is pleasing, and should do nicely for a flash.

G. J. H.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

DRAFTING COMMITTEE AT WORK
ON TOURING MANAGERS BILL

Entertainments Industrial Members Preparing Measure to License
Theatrical Managers, Which It Is Believed Will Remove
Entire Matter from Hands of Theatrical Profession

The Drafting Committee appointed by the Entertainments National Industrial Committee to draw up a new bill for the licensing of touring managers, which bill is to take the place of the one previously drawn up by the Actors' Association, is now at work upon the new bill.

Because of the withdrawal of the Actors' Association from the E. N. I. C. it is believed that unless the A. A. is consulted about the proposed new bill some trouble may arise if the bill is not acceptable to the Actors' Association.

The first licensing bill, drawn up mainly by the Actors' Association, and put in charge of the Bishop of London to be presented in the House of Lords, was withdrawn some time ago when a deputation of touring managers called upon the Bishop, who withdrew it in favor of the proposed new bill, which was to be agreed upon by all the parties interested.

Due to the fact that no clarifying statement has as yet been issued by the Drafting Committee it is not known whether the new bill will be entirely new or whether it will be the old bill remodeled.

Under the provisions of the original bill now withdrawn the licensing of the touring managers was to be put in the hands of a licensing authority made up of persons in the theatrical profession. It is expected that the new bill will do away with this provision and have the licensing of the touring managers put in the hands of the present licensing authorities, namely, the County Councils and the Town Councils of County Boroughs. This is be-

lieved to be the most practicable method, as the regular licensing authorities having the machine at hand wherewith to take on the new branch, the expense of doing so would be greatly lessened.

Suggestions have also been put forth that the new bill should also include the licensing of agents and teachers of drama, music and kinema students. At present agents and those teachers who come under the definition of employment agents, are licensed by the London County Council. It is believed that all this licensing should be unified under one bureau.

A great need has been felt for more stringent licensing of these teachers, many of whom are not really bona-fide teachers but who, often in conjunction with unscrupulous managers and agents, congest the profession with large numbers and untrained for stage work.

The present Drafting Committee is not considered to be truly representative, in view of the fact that the Actors' Association is not represented. The Drafting Committee is composed of four managers, of whom only two are touring managers, four representatives of the variety artists, and the officials of the E. N. I. C. in addition. These officials are Sir Oswald Stoll, Mr. Johnson and Mr. J. B. Williams.

Under these circumstances the possibility of obtaining legislation on the bill is believed to be exceedingly remote. Hope is held out, however, for the early mending of the breach between the Actors' Association and the E. N. I. C.

It will probably be finished this week.

EDITH DAY IN SENSATIONAL SUIT

LONDON, May 9.—Edith Day, star of "Irene" and wife of Carl Carleton, the New York producer, was named as co-respondent in the separation brought by Margaret Bannerman, also an actress, against her husband, Pat Somerset, who also played in "Irene."

The complaint alleged that Edith Day and Somerset are living together at Torquay under the name of Mr. and Mrs. Somerset, and that a baby was born to them last week.

During the run of "Irene" Miss Day had some trouble with Carleton, prosecuting him on the charge of assault, the cause of which was said to be Somerset.

TO BAR STAGE SMUT

PARIS, May 9.—A meeting to enable action to be taken against those responsible for the production of any song or performance which may offend the official view of what constitutes good manners and decency had been placed before the Parisian Senate. It also refers to "speeches, dialogues, cries or threats professed publicly by public announcement." Although there are several good laws concerning the same matter promoters of the present bills offered the Senate contend that previous measures have proved non-effective.

ACTS SAIL FOR AFRICA

LONDON, May 9.—The O'Hara Sisters Rea and Noble sailed from Southampton on Friday on the R.M.S. *Edinburgh Castle*, to fulfill engagements with the African Theatres, Ltd., booked by the I.V.T.A., Ltd.

"REFLECTION" PRODUCED

LONDON, May 9.—"Reflection," a new piece, was produced at the Hippodrome, Liverpool, with Jack Gallagher in the principal part.

DUSE RETURNS TO STAGE

TURIN, Italy, May 7.—Eleanora Duse, the Italian actress, returned to the stage last night after an absence of fifteen years in Ibsen's "Lady of the Sea" at the Balbo Theatre. The theatre was crowded with prominent personages who accorded the actress a most enthusiastic reception.

At the close of the second act, Capt. Hostwenturi, Acting War Minister of the Free State of Fiume, who had come at the head of a delegation of women, presented "The Duse," as the actress is familiarly known to her Italian admirers, with a bouquet of roses from Gabrielle d'Annunzio, the famous soldier-poet and then followed a great patriotic demonstration in which Italy, the actress, and the poet were cheered in turn.

Twenty years ago the friendship of The Duse and d'Annunzio was acclaimed as a most promising union for the Italian stage. They lived close together and made passionate vows to help each other. The poet declared that he would write for none other than The Duse, while she vowed that she would not play in the works of any other dramatist.

The fame of both grew by this collaboration, and "La Citt Morta," "Francesca," and other less well known plays owed their success to the union of the gifted actress and the passionate poet. Then d'Annunzio wrote a novel in which he revealed himself unblushingly as the hero and in which the heroine was recognized as The Duse. The book stripped the story of their friendship of all the romance and sentiment with which it had been popularly surrounded; and thenceforth the friendship ceased to exist.

The actress closed the door of her villa which led into the garden of the poet. After a brief tour of America she retired from her stage until her appearance last night.

FELIX ADLER A BIG HIT

LONDON, May 9.—Felix Adler and Frances A. Ross a double turn that comes here from America with an enviable reputation, opened at the Victoria Palace Monday night. Not all American artists sustain their home popularity on this side, but Adler and Ross quickly caught the house on Monday evening and never lost their hold. Opening alone Mr. Adler kept the house in constant laughter with a budget of nonsense rhymes set to more or less familiar tunes; and subsequent merry business with Miss Ross as a stage struck amateur keeps the ball of fun rolling. A delightfully rendered solo by Miss Ross is followed by the closing skit an entertaining ventriloquist sketch, which is full of capital quality and makes an excellent finish to an act that is full of good things.

"MARY STUART" FOR LONDON

LONDON, May 9.—"Mary Stuart," Mr. John Drinkwater's new play, recently produced in New York, is to be seen anon in London. Yesterday it was cabled from Richmond, Virginia, that Mr. Drinkwater has been around there seeking local color for a new piece which is to be a companion play to his "Abraham Lincoln." The new play is to be written around General Lee. So now we sha'n't be long "Waiting for the Robert E. Lee."

MANY NAMES FOR PLAY

LONDON, May 9.—The new play which Mr. Leon M. Lion is bringing to the Garrick next Tuesday looks as though the play had as many names as a cat, has lives. Written by Mr. Horace A. Vachell it was first named "Referee," then "Mumery." Soon it was renamed "The Magician," then "Back to Earth" and now "Count X." But cheer up there is still time to rename it again.

THEATRE AIDS CHARITIES

BIRMINGHAM, Eng., April 1.—The fourteenth annual matinee in behalf of Uncle John's Charities took place here recently at the Moss Grand.

"THE PEEP SHOW" SCORES

LONDON, May 9.—"The Peep Show" a topical fantasia in sixteen scenes produced at the Hippodrome marks the first venture of this kind by the Wylie-Tate management. The book is by Lauri Wylie, additional scenes by R. P. Weston, and Bert Lee, lyrics by Clifford Harris and Valentine, music by James W. Tate. It is staged and dressed with an originality of design and coloring that cannot fail to please those who delight in beautiful things. Its sixteen scenes are a succession of the most appropriate and attractive settings.

The first scene (designed by Tom Webster) introduces the principal characters; Elsie (Mona Vivian), George Chickweed (Stanley Lupinol), and Lord Harry Coe (Reginald Sharland). The story in brief: Professor Doddard (Albert Darnley) is carrying out experiments for reaching the moon, and he sends from earth a gigantic rocket containing Coe and Chickweed as pilot and mechanic respectively. The rocket eventually reaches its destination, and the passengers find themselves among the Pierrots and Pierrettes. One of the latter, by name Light o' th' Moon (Annie Croft), quickly captures the heart of Coe, with whom she returns to earth. On its downward trip the rocket meets with a mishap, and the party are plunged into the sea off Scotland, eventually finding themselves the guest of a very American owner of a Highland castle. Coe and the maiden naturally desire to get married, but the house shortage precludes this, and after many adventures in search of a domicile they go back to the moon for accommodation.

While this is the story of the piece, the production being a sort of revue there is, of course, no strict effort made to adhere to the story. There are all kinds of topical interludes reminiscences of times that are past to enliven the proceedings. In this connection there are three scenes which should alone make "The Peep Show" one of the most talked of entertainments. A Song Shop setting discloses the front pages of old time songs and the singers are impersonated by the revue principals. Thus we have Charles Godfrey, Lottie Collins and others in songs that made them famous. An old time minstrel show finishes the scene. The second scene "Down Dickens Street" cleverly contrives to show the "White Hart" Inn, Scrooge's Front Door, and the Old Curiosity Shop, etc., which permits the introduction of a host of Dickensian characters, the principals impersonating three or four each. All parts are admirably played and the costumes are in strict keeping with tradition. The third of the interpolated scenes deals with a return of pre-war conditions. A shop keeper is shown selling goods at reasonable prices, etc., and other incidents relating to a more normal existence. On the more elaborate and picturesque side are scenes depicting "My Ladies' Dressing Table" (from the Follies of 1920) with Miss Croft as My Lady; a Dutch garden scene with Miss Vivian as the principal and a pretty Pierrot scene with Mr. Allendale as king. Jas. W. Tate has provided some of his most attractive music, a pleasing number "Prince of My Heart" sung by Miss Croft and two effective ballads "I Do Like Being in Love" and "Find Me Two Dear Eyes" are unusually melodious in quality. Julian Wylie and Gus Sohlike assisted in the production and were factors in making "The Peep Show" another "hit."

GRANVILLE FOR "MARY"

LONDON, May 9.—Bernard Granville, popular American comedian and dancer, will be seen in "Mary" an American success produced at the Queen's Theatre by Mr. W. J. Wilson. The cast also includes Miss Evelyn Laye in the leading role, Miss Maidie Hope, Miss Mabel Sealby; Messrs. Ralph Lynn, Percy Parsons, Ambrose Manning. "Mary" has an unusually good love story and "sixty lightning dancers". The score is by Louis Hirsch. The piece it is predicted will score as strongly here as in America.

BURLESQUE

WHEEL SHOW PERCENTAGES RELEASED

BIG INCREASES TO BE GIVEN

Sam A. Scribner, general manager of the Columbia Amusement Company, released the terms to be played at the houses on his circuit last Friday.

The shows will receive fifty per cent of the gross up to \$5,000 and 60 per cent of all over that amount in the following houses: The Palace, Baltimore; Gayety, Kansas City; Waldrons Casino, Boston; Gayety, Washington; Casino and Empire, Brooklyn, instead of fifty per cent up to \$6,000 as reported.

The Gayety, Omaha, will give the shows sixty per cent on the gross as they always have been getting.

The Gayety, St. Louis, Hurtig and Seamons, New York, Gayety, Boston, and Columbia, Chicago, will receive fifty per cent up to \$6,000 and sixty per cent over that amount.

The Columbia, New York, will be 40-50 split.

The Majestic, Jersey City, will give the shows 65 per cent of the gross and the Orpheum, Paterson, will be 60 per cent of the gross.

From the present look out the burlesque season will not open until Labor Day, Sept. 5, but this has not been positively decided upon, it was stated at Columbia headquarters last week and will not be until the next meeting on May 16.

The answers from the stage hands and musicians must be in the hands of the Columbia Amusement Company by May 15, as action will be taken at the meeting the following day on just what burlesque will do on the union question next season.

FRANKIE NIBLO WANTS ALIMONY

Frankie Niblo, now playing in "Snappy Snaps," who is known in private life as Mrs. Frances Rieser, applied to the Supreme Court Saturday for \$125 a week alimony and \$1,000 counsel fees pending the outcome of her husband's suit for divorce. Solon Jay Rieser, her husband, who is connected with the firm of William Kleeman & Co., of 101 Park Avenue, charges his wife with misconduct with an unknown man at Zeisse's Hotel, Philadelphia, on March 23 last.

Mrs. Rieser says that, when her husband finally won her after courtship lasting a year and a half, she retired from the stage on which she had been earning \$75 a week. After her husband left her, June 22, she was forced to return to the stage. Rieser, she claims, is a wealthy man and owns an automobile, although he professes to be poor.

KAHN SIGNS JESSIE REESE

Jessie Reese has been engaged by B. F. Kahn as an ingenue, to open at his Union Square Theatre on May 30. Miss Reese, who closed with "Folly Town" recently, is spending a few weeks at her home in the northern part of New York. With Miss Reese, Kahn will have five women principals.

NEW ACTS FOR GAYETY

Louie Redelsheimer has booked the following for the Gayety, Philadelphia, next week: Charles Cole, Harry Stratton, Brad Sutton, Grace Goodale, Flo Deveer and Alfie Giles. This company will play the Folly, Baltimore, the following week.

MORTON SIGNS WITH BEDINI

Nat Morton has been re-engaged by Jean Bedini for next season. He just closed with his "Twinkle Toes" company in Detroit.

DRUMMER HELD IN \$100 BONDS

Lucille Rogers, an actress in Minsky Brothers' National Winter Garden on Houston street, had Louis Weissman, the drummer in the theatre's orchestra, haled to the Essex Market Court last week on the charge of disorderly conduct. Magistrate Douras found the drummer guilty and placed him under \$100 bonds for three months to keep the peace.

Miss Rogers told the Magistrate that while she was performing at the theatre Weissman called her vile names across the footlights. She said that the only thing to which she could attribute his actions was that once when she had asked him to return some money that she had loaned him he did not seem to like it and threatened her with a revolver.

BIG BUSINESS AT LYCEUM

PATERSON, N. J., May 5.—Bily Watson's Lyceum theatre played a Yiddish Show on April 25 and did \$900 on one performance, on the 28 "Buddies" played to \$1,846, and on the 30 Alice Brady played to \$1,980. The week of May 2 "Way Down East" played the entire week at a \$150 top.

The Orpheum had a boxing carnival on April 29 to a house of \$3,300. The big attraction was a 12 round bout between Joe Benjamin, of California, and Willie Herman, of Paterson.

BURLESQUE MEN IN WEST

I. H. Herk, Rube Bernstein and Arthur Pearson left New York last Thursday evening for the west. Herk and Bernstein will visit the houses in the west that Herk is interested in, at Minneapolis, St. Paul, Milwaukee, Chicago, Kansas City, St. Louis, Detroit, Cleveland, Cincinnati and Pittsburgh. Pearson has some business to attend to in Chicago and will return to New York this week. Herk and Bernstein will be back in New York Saturday.

JIM BENNETT SIGNS

The Minsky Brothers have engaged Jim Bennett who was with "Hurdy Burly" this season, to open at the National Winter Garden next Monday. Frank "Rags" Murphy opened there last Monday. Viola Wilson, who has been in the chorus, has been advanced to soubrette. Viola Bohlen opened at this house last week. Jack Shargel closed there last Saturday night.

GOOD BUSINESS IN STOCK

PITTSBURGH, Pa., May 6.—George Jaffe's stock company at the Academy this week includes Billy Mossey, Joe Perry, Slim Pendley, Frank Cummings, Bob Purcell, Buddie Carman, Ethel Barlett, Grace Douglas, Billie Bailus and Viola Elliott. Business has been big all week.

WELLS WRITES HUNTER ACT

Billy K. Wells has just completed a new vaudeville comedy dramatic act in which he will star Frank Hunter for the summer. It is called "The New Sheriff." There will be five people in the act, which started rehearsing this week. They open next week.

COSTELLO GIRLS ON VACATION

Ethel Costello and her sister, Margaret, of the "Best Show In Town," that closed the season at the Columbia last Saturday night, have returned to their home in Portland, Me., where they will spend the summer.

"JUNE TIME" FOR VAUDEVILLE

Eleanor Harte and Walter Morrison of the "Hits and Bits" Company, which closed at the Casino, Brooklyn, last Saturday night, will open in vaudeville Thursday with "June Time," a big girl act.

GAYETY-NEWARK TO SHOW FILMS

WILL BE CALLED THE CARLTON

The American Burlesque Circuit will not play the Gayety Theatre, Newark, next season. This house has been leased by Sid Ascher for ten years from Baker, Dixon and Quinn, who have renamed it the Carlton. It will open next Monday with first run pictures, with a new program each day. "Hank" Finberg, who has been managing the Grand Theatre, Hartford, for Max Spiegel the past few seasons, has been engaged to manage the Carlton.

The American shows have been playing the Gayety in Newark the past two seasons. With this house off the circuit, it is hardly possible that they will get a house in that city for next season and the burlesque field there will be left to the Columbia shows, playing Miner's Empire.

Newark is large enough for two burlesque houses. Miner's has always done business until the recent slump and always should with the class of shows they got. An American Circuit house can do business, too, but the prices will have to be readjusted to the pre-war scale, and they will have to give better shows than many that were there the past season.

There was a rumor afloat late last week that the American people had their eyes on a house not far from the Gayety. If they should get the house mentioned, it is in one of the best locations in the city.

AHEARN HAS SMALLEST CAR

Charlie Ahearn, comedian with the "Hits and Bits" Company, has just purchased an automobile, which is claimed to be the smallest serviceable car in the world. It is five feet long, two and a half feet wide and thirty inches high; it has an aeroplane engine and has a record speed of ninety miles an hour. It was built by Art Smith, who recently returned from a tour of China, Japan and India with it. Ahearn will carry the machine with the "Step Lively Girls" next season as a publicity stunt, and will have one of the girls, masked, from his show, ride around the various cities during the noon hour and after the matinee. The car will have the name of the show on it and the theatre it is playing. Ahearn will be featured with the "Step Lively Girls" next season.

ROSE QUITS BURLESQUE

CHICAGO, Ill., May 9.—George Rose, burlesque comedian, is retiring from the business after this season and will join his brother, Dave, in the commercial business here. Dave Rose, who was also popular in burlesque, is a manufacturer of ladies' silk underwear. The company will be known under the firm name of the Rose Manufacturing Company.

MARGIE COATE IN VAUDEVILLE

Margie Coate of the "Hits and Bits" show, will open on the Keith Time next week. She is going to do a "single." Miss Coate has been doing a specialty with the show all season and going big with it.

NEW BOOKING OFFICE OPENS

The Columbia Theatrical Exchange, a new booking office with headquarters in the Columbia Theatre Building, has been opened with Grif Williams as general manager.

BURLESQUE NEWS

(Continued on page 27)

"HIP HIP HOORAY" FINE SINGING SHOW CLOSES COL. SEASON

George Belfrage's "Hip, Hip Hooray" company which opened its season at the Columbia last August, returned this week to close the season and the regular burlesque season at this house, as Jean Bedini's "Peek-a-Boo" starts its Summer run here next Monday.

The show did not go over so very well Monday afternoon, the weather was warm and the house was not large.

However, everyone in the show worked hard to put it over. The show is almost the same as when we reviewed it last August. A few changes in the scenes and numbers are noticeable, but otherwise it is about the same.

Ben Pierce and George F. Hayes are the comedians and did well, with what material they had to work with. Pierce is doing a fast "Dutch" comedy part, while Hayes is doing his "rube" comedy character. Both boys worked real hard and with better material, they would have gone far better.

Pierce is a clever "Dutch" comedian and a hard worker, while Hayes need not take off his hat to anyone portraying the "rube" character and he knows just how and when to get the real comedy out of his role.

Pat Kearney, the loquacious "straight," a man of excellent appearance worked in most of the bits and scenes with the comedians. Kearney is a "feeder" for comedians and never grows tiresome to the audience. He is aggressive and a clever straight man.

Jack Gibson is also doing straight, but we have seen him cast better. The part he has in this show does not do him justice. He does one "tough" bit cleverly and does a fine William S. Hart also. Gibson has an excellent talking and singing voice. He delivers his lines carefully and in a clear strong tone. He is a neat dresser.

Helen McCain looked pretty in her hand-some gowns and sang the prima donna role excellently. Her voice was in fine form Monday and she rendered her numbers very well. She also did nicely in the few bits she appeared in.

Kitty Warren repeated her success of earlier in the season at this house. Miss Warren, a real dancing soubrette, easily won her audience on her entrance and had them with her from then on. She is a pretty blonde, who just bubbles over with personality and pep. She had most of the numbers and scored with each. Her dresses are very pretty and her selection was made with good taste. Miss Warren did very well in the scenes, reading her lines in true form. Marjorie Williams is the ingenue. She is an attractive little girl, who did well in her numbers and wore becoming gowns.

Belfrage has a dandy lot of good looking girls in his chorus, and he has them prettily costumed.

Hayes offered his singing and dancing specialty early in the show, that went over very well. He uses a good comedy song and puts it over which he follows with a real comedy "rube" dance that was a hit.

Miss McCain sang "Road to Home, Sweet Home" in her specialty in one and sang it sweetly. She was awarded by a fine round of applause.

Miss Williams played the organ of chimes and bells with colored lights effectively.

Two girls from the chorus, a Miss Lee and Miss Doris, offered a fair musical specialty in one.

"Hip Hip Hooray" has a fine musical program and is a good singing show. It also has a dandy cast.

SID.

TWO MORE WEEKS FOR HOWARD

Tom Howard will not close at Kahn's Union Square on May 28 as previously announced but will remain at that house for two weeks longer, closing June 13. Billy Spencer, who was to open there on May 30, will not open until June 13, as he and Anna Armstrong will stay at the Howard, Boston, two weeks longer than he expected.

LEW KELLY CLOSES

PHILADELPHIA, Pa., May 8.—The Casino Theatre closed here last night with Lew Kelly's Show, for the season. Manager Walt Leslie states that this was one of the biggest seasons the Casino has had. Leslie is spending a week at Atlantic City.

MYRTLE JACKSON WITH "FAIR WEEK"

Myrtle Jackson, saxophonist and pianist, will accompany Tess Sherman, with the "Fairweek" show next season. Miss Jackson will spend the summer at Sherman Lake.



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THE SUPPER SHOW

"Continuous Vaudeville," had its conception in this country many years ago and upon its initial installation, we had the inception of the first so called "Supper Show."

A number of years ago, artists were compelled to do their full act at all shows, which while hard on acrobatic acts, dancing turns, and others where the entertainment offered, was through physical exertion rather than intellectual or humorous appeal pleased greatly.

Then, possibly through the novelty of the idea, the second performance was fairly well attended, and the actors did their best to please; now the "Supper Show" has degenerated into a farce, not only from an attendance standpoint, at least in New York city, but from an entertainment angle which is universally nil, as well.

At the "Supper Show," nearly all the acts cut their turn until it is almost unrecognizable when compared with the regular offering. The average performance is now ragged, unsmooth, uninteresting and a bore, or just an intermission between pictures.

Despite this the acts all "kid," talk to the pianist, the intimate conversation being no part of the act and not being heard, or if so, not understood by the few who are seated in the sparsely attended auditorium, which is lifeless, atmosphereless, cold and unresponsive.

Even though conditions are not as amenable to the giving of a good performance, and despite the fact that the actors are told to cut their acts, they should nevertheless, not fail to give the best performance consistent with the circumstances, while they are upon the stage, and before the public which may either make them or break them.

Those who attend the theatre during the "Imposition Performance," have paid the same price of admission to see the show which has been advertised, as others who attend the matinee or night show, and should not be cheated both in quantity and quality as well.

Answers to Queries

D. B.—Stuart Robson appeared in "The Meddler."

H. T.—Violet Hazelton was with Sam T. Jack's company in 1890.

East.—Virginia Harned presented "Alice of Old Vincennes," by Edward E. Rose.

D. E. F.—Charles Wayne appeared in "A Sure Cure" at the Lyric Theatre, Hoboken.

Red.—E. S. Willard appeared in "The Cardinal," a four-act play by Louis N. Parker.

H. S.—"The Helmet of Navarre" was presented by Charles Dalton, December 2, 1901.

A. B.—Richard Mansfield produced "Beaucaire" at the Herald Square Theatre, New York.

S. D. M.—Fannie Mora was a sister of Helen Mora. She appeared in "A Hot Old Time" company.

O. K.—Alberta Gallatin was with the Columbus Theatre Stock, playing at the house on 125th street.

C. O. G.—"Sal, the Circus Girl," was produced by A. H. Woods. "Broadway After Dark" featured Harry Fields.

M. U. L.—Nella Bergen appeared with De Wolf Hopper when he played in "The Charlatan" at the Knickerbocker Theatre.

Col.—Clark's Royal Burlesquers included Joe Howard and Ida Emerson, Fields and Woolley, Smith and Burgess, Jehan Bedini, Carroll and Elliston and Lillian English that season.

Buffalo.—"The Devil's Daughter" was produced at Buffalo, N. Y. It played Miner's Bowery Theatre, New York. Flo Perry had the title role. Bobby North played the Hebrew.

F. C.—Clyde Fitch wrote "The Girl and the Judge," which was produced by Annie Russell at the Lyceum Theatre, New York. Orrin Johnson, John Glendenning, Mrs. Gilbert and Mathilde Cottrell were in the cast.

Alba—Clyde Fitch was the author of "The Moth and the Flame," "The Woman in the Case," "The Frisky Mrs. Johnson," "Bohemia," "The Girl with the Green Eyes," and many other plays. He died in France, Sept. 4, 1909.

Choc.—"The Chocolate Soldier" was produced for the first time in America at the Lyric Theatre, Philadelphia. Ida Brooks Hunt, William Prue, Flavia Arcara, Henry Norman and George Tallman were in the cast.

Fads.—C. B. Arnold controlled the "Fads and Follies Burlesquers." Frank Calder was manager of "The Ducklings." "The Kentucky Belles" was a Whallen and Marcell show.

Opera.—Col. James Henry Mapleson managed the company which appeared at the Academy of Music, New York, in 1878, opening there October 16. The company included Hauk, Gerster, Trebelli, Campanini and other stars. Colonel Mapleson died November 14 in London, England.

N. Y.—George Broadhurst wrote "The Dollar Mark." Robert Warwick, Pauline Fredericks, Frances Ring, Cuyler Hastings, Hassard Short and Alpha Byers were in the original cast at Wallack's Theatre, New York. G. W. Schottenbeck claimed that he had produced a similar play, before then.

TAILOR WANTED TO BE FILM STAR

Judgment of \$250 was obtained last week by Daniel Mass, a tailor, against Sheik Hadji Tahar, who runs a motion picture actors' agency at 229 West 48th Street, as a result of a decision of Judge Young in the 4th District Municipal Court. The charge which Mass brought against the Sheik was that he did not live up to a contract which he had made to place Mass into the moving pictures as an actor.

In court Mass declared that the Sheik had promised him work in the movies at an early date and a salary of \$300 a week. After days of rehearsal and many delays, the Sheik, so the ex-tailor declared, was unable to place him as the contract called, and that therefore he had brought suit to recover \$250 which he had advanced in cash as part payment of \$500 which he agreed to give Tahar for his services, and also to recover the note which he had given the Sheik for the balance.

Tahar has appealed the case. He alleges that Mass had come to him voluntarily, and expressed the desire to become a motion picture actor, for which he voluntarily offered to pay \$500. Out of this sum, the Sheik declares, he received \$250 in cash and the greater part of this he has already spent for costumes and pictures and rent for rehearsal halls in which he taught Mass the art of acting almost daily. For some reason or other, Tahar goes on to say, Mass began to come irregularly for rehearsals and then suddenly dropped out of sight altogether, saying that he was tired of the idea of becoming an actor and did not wish to go on. Later, Tahar declares he received word from lawyers Mass had engaged, asking for the \$250 Mass had paid him and when he refused the tailor brought the matter to court.

TWENTY-FIVE YEARS AGO

Eddie Foy was with "The Strange Adventures of Miss Brown" Company.

William A. Brady played "Old Tom" in "After Dark" at the Academy of Music, New York.

John B. Doris was arrested on a charge of maintaining a public nuisance at the Gaiety Theatre, New York, by allowing "Orange Blossoms" to be produced there.

"The Great Northwest," by Herbert Hall Winslow and Will R. Wilson was produced at Miner's Theatre, Newark. William Courtleigh, Emmett Corrigan, Minnie Dupree and Rose Mayo were among the members of the cast.

Alice Harrison died at New York City. Bergen Beach, Brooklyn, N. Y., was opened. Percy G. Williams was the president and Thomas Adams, secretary of the Bergen Beach Company.

Weber and Fields played at Hammerstein's Olympia, New York. Feegoli also made his American debut at this theatre.

MUNICIPAL OPERA IN ST. LOUIS

The Municipal Opera Company, maintained by the city of St. Louis in Forest Park, will open its third season the first week in June with a company organized by the Matt Grau Agency. There is a stage in the park 120 feet by 90 feet and an open air auditorium seating 9,250. Of these the city gets 2,000 seats for each performance, which are open to the public without charge. The remaining seats are sold at prices ranging from twenty-five cents to one dollar.

This year's company will have Katherine Gallaway and Rhoda Nicholls, prima donnas; Humboldt Duffy, tenor; Charles Gallagher, bass, and Frank Manlan, comedian. Fred Bishop will be stage manager and Frank Manderville musical director. Mr. Manderville will have an orchestra of forty. There will also be a chorus of seventy-five voices.

LONDON WANTS 'APPLE BLOSSOMS'

Several offers have been made to Charles Dillingham for the production of "Apple Blossoms," following the appearance of Fritz Kreisler, who is one of the composers of the piece, there. These offers are now under consideration.

Rialto Rattles

MOTHER'S DAY

Is a beautiful idea—but how about "Father's Night?"

IS ROSELAND

A place where the "flowers of the family" are cultivated?

ROPER'S NOTE

When you leave "Times Square" you're no longer in "The Loop."

JIM CORBETT SAYS

That it isn't a Van that carries all the applause they get in the act.

IS

"Columbus Circle" on the square? Many a "hard-boiled egg" stands near the statue.

ISN'T IT A FACT

That there is a great difference between a picturesque orchestra leader and a Daab?

WAS IT

The warmth of the Beauvais letters that gave us "Indian Summer?"—Joliet for life for that one!

THE ANNOUNCEMENT

Of a new act or a new play, generally seems to throw the critics into the throes of expectant hostility.

GEORGE COHAN SAYS

He can play that part in the "Tavern" better than any actor in the world. Will some one page Alan Dale and "we shall see."

IF

Carpentier should land a wallop on Dempsey's stomach, would Jack acknowledge it with a bow? Let Corbett answer that one.

AIN'T IT THE TRUTH?

Real estate values have changed greatly in the United States; can't you remember when there was a lien on nearly every lamp-post?

SUMMER IS COMING

And it's a long time since any of the comedians unearthed—
"The farmer makes hay while the son shines."

WHAT HAS HAPPENED TO—

All those camouflaged acrobatic acts? All but a few of the shimmy dancers? Nearly all the revues? Paul Swan?

THERE MUST HAVE BEEN A KICK

in the show at the Coliseum at the last half of last week, with Haig, Gordon and Wilson appearing on the same bill. To add polish to it, Whiting also was present.

WHEN ONE SEES

The crowd waiting to get in the Capitol theatre and then looks at the electric sign overhead, it's hard to tell whether "The Birth of a Nation" is inside or outside.

THE ORCHESTRA'S PLEA

The music the actors hand us we think, is cryptic enough to puzzle a chink, And after the first show there's always a fuss,

For if they don't go, they just blame it on us;

We're always too fast or always too slow, If we miss a crash why we "spoiled the show,"

We must sit and listen to gage that they did

When the late Tony Pastor was just a small kid,

So if you are framing an act do your best To let us go out for forty bars' rest.

MELODY LANE

WRITERS AND PUBLISHERS TO ARBITRATE THEIR DIFFERENCES

Writers Decide They Will Not Form Labor Affiliation and That Matter of Royalty Rate Is to Be Left to Arbitration Committee for Settlement

The threatened break between the Lyric Writers' and Composers' Protective League and the music publishers has been averted and the matter of the adoption of a standard contract to be used in connection with the business transactions of the song-writers and the publishers will be amicably settled within the next week or two.

Several weeks ago the writers' organization submitted a contract to the music men for adoption. This contract contained a number of clauses which the publishers refused to consider, the principal one being a minimum royalty rate of three cents a copy for popular publications. Another one was the fifty per cent division of mechanical instrument royalties. These two clauses in particular were the main things upon which the writers and publishers split and after several committee meetings which came to naught the writers called a general meeting held on Tuesday night of last week at which definite action on their part was announced to be declared. One of the matters which was up for final action was the proposed plan to affiliate

with the American Federation of Labor and then to declare a strike. A majority of the writers were said to be in favor of the affiliation with the Federation and this question took up much time in the meeting.

Victor Herbert, president of the song-writers' organization, however, did much to prevent this move being made and at the conclusion of his speech a vote was taken, the result of which plainly indicated that the majority of writers did not wish to affiliate with the Federation. Herbert made a powerful speech opposing the move and said that although he was obliged to carry a union card in his pocket he did not believe in unionism for artists.

In addition to the matter of deciding not to form the Federation of Labor affiliation it was also decided to withdraw the demand for a minimum royalty rate and that the whole matter is to be left to arbitration. A committee was appointed to take the matter in hand and it is believed that an amicable settlement of the whole matter is to be made in the near future.

MITTENTHAL SUED FOR \$100,000

Joe Mittenthal, well known in the music publishing field, was made defendant last week in a suit for \$100,000 instituted by Joseph Pilcer, who charges Mittenthal with the alienation of his wife's affections.

Mildred Pilcer, the wife, instituted an action against her husband, Joseph, recently, in which she asked for a separation, \$2,500 counsel fees and \$150 weekly alimony. In answering affidavits filed in connection with this suit Mr. Pilcer alleged that his wife holds a strong affection for Mittenthal.

Pilcer is a brother of Harry Pilcer, the dancer, now in Paris. Mittenthal has been in the music business for many years. He formerly was the business manager for Fred Fisher and is now connected with the sales department of the Broadway Music Corporation.

PRINTING MUSIC ON COAST

Rayner, Dalheim & Co., Chicago music printers, have purchased the San Francisco plant of Wesley Webster, a pioneer in the business, and are installing a much larger plant.

The company has been incorporated for \$40,000 with Randall C. Morrill as president and general manager. There is far more music printed on the coast than at any time in the past and it is believed that there is a good field on the coast.

FRISCO MEN WRITE OPERA

SAN FRANCISCO, May 2.—A grand opera, written by two authors of this city, Templeton Crocker, who wrote the book, and Joseph Redding, who composed the music, has been accepted by Mary Garden for production by the Chicago Opera Company early next season in Chicago. The opera is called "The Land of Happiness." Miss Garden has already appeared in "Natoma," an opera by Joseph Redding and Victor Herbert.

MILLS GOING TO EUROPE

E. C. Mills, chairman of the Executive Board of the Music Publishers' Protective Association is planning a two months' European trip this summer.

CARROLL MUST PAY \$200 WEEKLY

Harry Carroll, songwriter and vaudeville performer, must continue to pay his wife, Estelle, \$200 weekly alimony as per the order of Supreme Court Justice Bijur issued several weeks ago following the filing of her suit for separation.

Carroll appealed from the decision and the Appellate Division refused to cut down the amount of the order but did reduce the order for the payment of counsel fees amounting to \$1000, to \$500. Carroll told the court that his vaudeville earnings amounted to but \$350 per week, but his wife claims that he earns \$1000. He also claims that he has given his wife \$7000 in Liberty Bonds and that she is in no need of funds pending the trial of the separation suit.

MUSIC MEN TO PLAY BALL

CHICAGO, Ill., May 9.—The baseball team composed of local theatrical booking agents, who went down to defeat last week before a team composed of local music publishers, have issued another challenge to the winners. The teams will clash next Saturday on the Lincoln Park diamond. A side bet of \$500 has been posted. Rocco Vocco, manager for Leo Feist, is in charge of the music publishers' team. Jimmie O'Neil, booking manager of the Pantages Circuit, is looking after the interests of the theatrical agents.

TRIANGLE RELEASES NOVELTY

The Triangle Music Co. have a novelty entitled "In Your Eyes," by Dave Ringle. This one-step song is featured on nine different phonograph records. "Spread Yo' Stuff," "Down on the Farm," "I Ain't Afraid of Nuthin' dat's Alive" and President Harding march are other successful numbers in their catalog.

"PAPER DOLL" SCORES HIT

The new B. D. Nice & Co. song, "Paper Doll," is well started on the road to success and is scoring a decided hit with a number of well known singers in addition to being successfully featured by scores of the leading bands and orchestras.

Lee David wrote the number.

SONGS HEARD VIA WIRELESS

Thomas S. Purriano's orchestra played one day last week at the home of James B. Ferguson at Woodside, L. I., to an audience consisting of amateur wireless operators in the Bronx, Brooklyn, Long Island, Westchester and New Jersey.

The program consisted of such songs as "Mazie," "Feather Your Nest," "Bright Eyes," "Strut Miss Lizzie," "Cuban Moon," "Margie," "Calling," and other songs. The music could be heard very clearly, although the ordinary apparatus used by the amateur operators permitted only those with receivers to their ears to hear the melodies, since amplifying apparatus is necessary to permit a roomful of persons to hear the songs as they would come from a phonograph.

There were frequent interruptions during the performance by such calls as messages to police headquarters from policemen submitting lengthy lists of stolen autos, etc. But the success of the recent experiment proved that wireless telephony is rapidly taking the place of simple wireless, and devotees of the former pastime are equipping their wireless instruments with telephonic equipment.

According to James B. Ferguson, general manager of the Ship Owners' Radio Service of 80 Washington street, at whose home the experimental program was staged, there is every reason to believe that music can now be furnished for hundreds of entertainments in different localities by a single orchestra operating at one point.

RUPERT HUGHES WRITES A SONG

Rupert Hughes, the novelist, has taken up songwriting and has written a song entitled "Cain," which he introduced recently at the Gamut Club in Los Angeles. The song tells of the emotions of Cain when he discovered he had killed his brother Abel.

REMICK GETS "EMALINE"

Jerome H. Remick & Co. have secured the song "Emaline" from George Friedman and will shortly commence a big publicity campaign in connection with it.

The number is by George Little and Jimmie McHugh and was originally issued by Friedman.

MILLS TO MAKE SOUTHERN TRIP

E. C. Mills, of the Music Publishers' Protective Association, will leave this week for a ten days' trip through the West and South. Mr. Mills is making the trip in the business interests of the Society of Authors and Composers.

MUSIC MEN OUT OF M. P. P. A.

At the meeting of members of the Music Publishers' Protective Association, held last week, the following publishers resigned from the organization: F. J. A. Forster, the Chicago music man, A. J. Stasny and William Morris.

MANN'S DAUGHTER ON STAGE

Natalie Manning, daughter of the late Nat Manning, for years connected with the music industry, is playing a part in the Madge Kennedy piece "Cornered."

Miss Manning has re-signed with the play for next season.

GERSHWIN WRITES "SCANDAL"

George Gershwin has written the music of the new George White "Scandals of 1921," which is now rehearsing. "Bugs" Baer has written the book and the lyrics are by Arthur Jackson. The show will open early in June.

SIGNS WITH STERN & MARKS

Norah Lee Haymond has joined the firm of Stern & Marks, who will do business at the Broadway Central Building under the name of Stern, Marks & Haymond.

AMATEUR WRITERS ORGANIZE

The Songwriters' Protective Association of America, a recently formed organization with headquarters in Wheeling, W. Va., has commenced operations with the expressed intention of furnishing protection to songwriters, especially the amateur. The officers are, president, K. B. Mansell, Wheeling, W. Va.; vice-president, Edward Tolena, Wheeling; vice-president, Irving Atkins, Los Angeles, Cal.; secretary, Charles M. Bolin, Toledo, Ohio; treasurer, K. B. Mansell, Wheeling.

The organization is in no way connected or affiliated with a union of any sort but is formed for the protection of its members from song sharps and unfair publishers, especially those of the type that advertise to "write a song and make your fortune." Over six hundred writers have been enrolled in the society.

MORE MONEY FOR MUSIC MEN

The second division of money for the music men derived from Society of Composers, Authors and Publishers to be made early in July will it is said far surpass the \$25,000 distributed for the first quarter of the year.

Contracts for performing rights of the compositions of the members of the society are coming in rapidly and judging from present indications the amount to be divided will run close to \$40,000.

AMERICAN SONGS IN ENGLAND

A score of American songs are now being exploited in England. While there are a number of novelty numbers by English writers that are being advertised to the singing profession the big bulk are of American origin. Among the leaders are "Whispering," "A Young Man's Fancy," "Margie," "Oh, By Jingo," "Avalon," "Down the Trail," "Venetian Moon" and "Isle of Golden Dreams."

NEW SONG SCORES WITH ACTS

"All She's Say Was Um Hum," the new Harry Von Tilzer Company number, has been put into a number of acts during the past week. Those using it include Swift and Kelly, Will Ward, Dennis Sisters, Bartram and Saxton, Hart Sisters, Val and Ernie Stanton, Van and Schenck and the Creole Fashion Plate.

3,000 TITLES REGISTERED

In the Registry Bureau of the Music Publishers Protective Association over three thousand song titles are registered. The bureau has been in existence for about two years and since its installation innumerable title conflict disputes have been avoided.

FORSTER GETS "LISTENING"

Forster, the Chicago music publisher, has secured from Ted Garton of Boston the song "Listening," which is attracting much attention throughout the East. Forster has commenced a big publicity in connection with the number.

FEIST HAS SIX

Leo Feist, Inc., is working upon six new numbers all of which look like successes. They are "Two Sweet Lips," "Nestle In Your Daddy's Arms," "Vamping Rose," "Hawaiian Skies," "Peggy O'Neil" and "Nobody's Rose."

TO HAVE BALL TEAM

A baseball team formed among members of the professional and business staffs of the music publishers is being formed. A series of games is to be arranged.

LANDAU BACK WITH BERLIN

Jack Landau, who has been singing with the Henry Bergman act, is now back as a member of the staff of the Irving Berlin Music Co.

Mary Hay left the cast of "Sally" last week.

Olympia Desval will sail for London on May 21.

Hans Bartsch sailed on the *Lapland* for Europe Saturday.

Marie Dressler is resting up at the Traymore, Atlantic City.

The Novelty Clintons will sail for London on the S. S. Olympic on May 14.

Evelyn Cottrell has been placed for "The Girl in the Moon," by Harry Walker.

Jerome Kern will sail for Europe about June 1, and will remain there until August.

Mrs. Louisa M. Cody, widow of "Buffalo Bill," is ill at her home in Cody, Wyoming.

Claude Dow, pianist, who has been appearing in concert, will go into vaudeville soon.

Peggy Randall was placed by Harry Walker for Healy's in Boston and opens shortly.

Malcolm Hicks has been lately placed with the Reisenweber Revue by Lillian Bradley.

The Doll Sisters have been placed by Lillian Bradley with Kavanaugh and Everett's act.

Frieda Held opened this week on the Poli time at New Haven and has a route to follow.

Adele Rowland opens in vaudeville on the Keith Circuit at the Coliseum Theatre this week.

Beatrice Lee, dancer, has been placed with the new Reisenweber Revue by Harry Walker.

"Making Movie Stars" will shortly be seen on the Gus Sun time; direction of Eddie Fredriks.

Florence Moore will be seen in vaudeville for a short while during this summer, in a new single.

Ely and Stowell are playing the Parthenon, Brooklyn, this week; booked by Harry Walker.

Jane Dillon is showing her act to William Morris this week with a view to bookings in England.

Frank Juhaz after several dates through New York state and Pennsylvania, has returned to the city.

Ann Troy, dancer, has replaced Juva Marconi in the *Donna Montran* and her Bathing Beauties act.

The Dolce Sisters open on the Delmar time, May 16 at Norfolk; Neil Helvey will be at the piano.

Bill O'Connor, the card expert is playing the Stoll Tour in England and following is booked in Paris.

Joe Henry will present a new musical act to be known as the Philharmonic Five, in the near future.

Thelma Carlton, recently with the Nora Bayes show, opens in Cleveland in a single song and dance act.

"The Harmony Chaps" a quartette from the "Yip, Yip Yaphankers," will open shortly on the Gus Sun time.

Juva Marconi, who was formerly with Donna Montran and her Bathing Beauties, is now with Mme. Rialta.

Sidney L. Mason is now supporting Holbrook Blinn in "The Bad Man," now in its run at the Ritz Theatre.

ABOUT YOU! AND YOU!! AND YOU!!!

Bud Bernie, formerly of the vaudeville team of Price and Bernie, is now doing a single on the Interstate time.

Jerry Hoffman denies that he will be seen in a vaudeville act shortly, as reported in a theatrical paper recently.

Joseph Lertora has been added to the cast of "June Love," now in its third week at the Knickerbocker Theatre.

Alwyn Drake, formerly with the Gold Revue, Chicago, has been placed for the Nassau Revue by Harry Walker.

Wanda Lyon returned from England on Saturday after singing for three years in "Joy Belles" at the London Hippodrome.

Little Jerry closes with "Claire De Lune" in June, and opens on the Gus Sun time in Boston with Detroit and Cleveland to follow.

Eugenie Koehn is visiting her folks this week in Sioux Falls, Iowa, and will return to New York next month to present a new act.

Dorothy Doyle opened on the Proctor time this week at the 125th Street house with a new act and Buddy Lasher at the piano.

Mary Jane Wooyat and the Gormley Sisters, dancers, opened at the Frontenac, Detroit, last Sunday; placed by Leslie Moroso.

Myrtle Carbell, who married R. Kennedy Dailey sometime ago, leaving the "Not Yet Marie" act to do so, filed suit for divorce last week.

Allen Leiber and Dan Caslar have combined to write and produce vaudeville acts. They have opened an office in the Romax Building.

Charles Reed Jones, managing editor of the *Photoplay Journal*, is back in New York after a month's trip to the film colony in Los Angeles.

Mimi Weinstein, secretary to Floyd Stoker and Lawrence Schwab for two years, has become engaged to be married to a non-professional.

Al and Nan Del Monte are now playing the Amalgamated circuit with their "Harmony Avenue" act, and will be seen on the Poli time shortly.

Mildred Brown, formerly accompanist for Emma Haig over the Orpheum circuit, joins Adele Rowland at the Coliseum last half of this week.

Fred Rito, who has been playing in burlesque stock in Montreal, arrived in town last week; he will return to Montreal in the near future.

Meyers and Hanford have been re-engaged to play with the Greenwich Village Follies for the next two years at a greatly increased salary.

Jack Barclay is preparing a single act which he will do in vaudeville in the near future. Kramer Whitehead will accompany him at the piano.

The Thayer Brothers will open in a new act June 1; the act consists mostly of character songs which have been written by Mary Roaker Brooke.

"Les Aristocrats," after a route over the Sun time, have arrived in town and will be shortly seen around New York; Eddie Fredriks is handling the act.

The Sailors' Revue, with ten people in the cast, will open at Rochester the last half of the week of June 10; Eddie Fredriks is handling the bookings.

John Murray Anderson is selecting the models for next year's Greenwich Village Follies. The music for next season's production will be by A. Baldwin Sloane.

Baroness Blanc has closed with Gus Hill's "Bringing Up Father" and is in New York for a rest; she will rejoin the show which will reopen in August.

Phillip Bruce has been booked by the Leslie Moroso Exchange for "The Three Musketeers," which opens at the Manhattan Opera House shortly for a summer run.

Mark Sclar, formerly of 719 Broadway but now in the Putnam Building with the DeLuxe Producing Co., will shortly put on three or four tabloid revues for vaudeville.

Saul Abrahams, general manager for the Bohemians, Inc., producers of the Greenwich Village Follies, returns this week from his trip through the Middle-West.

Pat Rooney, Lee Stanton, Johnny Black and Anna Q. Nilsson were among those who appeared at the Dance Revue Novelty Ball at Terrace Garden last Friday night.

Laurel Lee is resting at her home in Denver, Colorado, after playing a forty-weeks' route over the Orpheum and Junior Orpheum circuit. She is coming East shortly.

Janet Audrey, who is playing in Dayton, Ohio, this week, will play through Indiana, Minnesota and the western states until the last of June and will then go into Chicago.

Alva Vesey, who was last seen in vaudeville with "Ting-a-Ling," will open this week in a new single under the name of Alva Lloyd, under the direction of Gus Edwards.

Nat Mortan of Jean Bedini's "Peek-a-Boo" closed with the western company in Detroit recently, and goes into the company which will play the Columbia for a summer run.

The Cliff Bailey Duo were compelled to cancel their engagement at Loew's Hippodrome, in Portland, Oregon, owing to an accident which resulted in a broken arm to one of the team.

Clarence Lutz closed on the Butterfield time with the Strand Trio at Lansing recently and jumped to New York; he will be seen shortly in a new double act with a woman partner.

Elise Schuyler and Co. are playing through Ohio and will shortly play through Indiana and North Dakota for the Western Vaudeville Association, being routed till the last of June.

Vincent Lawrence, author of "Thanks to You," now playing at the 39th Street Theatre, has written another play which is called "Learn to Love," and will soon be seen on Broadway.

Jackie Newmark, a young English actor and brother of Edward Newmark, film player who is appearing in "Determination," arrived here from England on the *Aquitania* last Saturday.

Louise and Norma Dale will do their specialty in place of the *Darling Twins* in Ernestine Meyers' new revue. It was impossible to get a permit for the twins, who are only eight years old.

J. C. Huffman is now traveling with "The Last Waltz," the operetta which the Shuberts will bring into the Century on May 9. He is to put the finishing touches on the piece before it is presented in this city.

Peter Heggie, who used to be known professionally as O. P. Heggie, will go on tour next season in "Happy-Go-Lucky," under the direction of A. H. Woods, in the role of Samuel Stillbottle which he created.

The Rath Brothers, George and Dick, last seen in New York in the "Midnight Rounders of 1921," will introduce an athletic specialty in the last act of "The Belle of New York," the coming Shubert production.

"The Eileen Four" Kathleen Mulvaney, Edith Holloway, Harry Hunt and Jack Sherman, who just closed with the Eileen Opera Company at St. Louis, will be seen in vaudeville around New York in the near future.

Fred Allen and Bobby Dale have been added to the cast of Frank Fay's "Fables," which is now in rehearsal. The show will open out of town on May 23 and then will be seen in New York around the middle of June.

Donna Montran, who with her Bathing Beauties was forced to cancel some time through the necessity of an operation recently, has fully recovered and opens at the Globe theatre, Philadelphia, for a return engagement, May 16.

Savoy and Brennan have awarded the prize of \$500 which they offered for the best lyrics to be used by them in the Greenwich Village Follies of 1920 to A. G. Plough of the dramatic department of the Philadelphia *Public Ledger*.

Frank Penny and his wife, Mae Santley, formerly with the Kewpie Dolls, have been added to the cast of the cartoon comedy, "Ikey and Abie." Mr. Penny will play the part of Abie and Miss Santley will play the soubrette.

Dolly Dumplin, at her first appearance in Akron, Ohio, April 11, slipped and fell into the orchestra pit during her last dance. She was not seriously injured and was able to appear for the last show. She will go to the Coast June 1, to play in pictures.

Robert P. Skilling will shortly produce a new revue with 10 people, four female dancers and a mixed sextette of singers. The music is by Skilling, dances will be produced by Jean Turner, the cast is supplied by Ed Wilson and there will be special scenery.

Lita Blow, who formerly sang in E. E. Rice's "Evangeline," and "The Girl from Kay's," is rehearsing in Lawrence Weber's "Nobody's Money," which goes to Chicago for a run. Miss Blow will go to England this summer to make pictures for Selznick.

Lillian Rich, Muriel Manners, and Mildred Rife, models in the Greenwich Village Follies of 1920, were chosen by Albert Vargas, the artist, as the prettiest models in New York at the printing and advertising show held at the Twelfth Regiment Armory.

John L. McCutcheon, director of the picture, "Determination," which is being made by the United States Motion Picture Corporation, became the father of a little girl on May 6. The little girl and her mother are doing well at their home in Pleasantville, N. Y.

Julia Sanderson has signed a contract with Carle Carlton to appear in a new musical comedy which Mr. Carlton will produce about August 1. The contract covers a period of three years during which Miss Sanderson is to appear on Broadway each season and one London engagement.

Marion Harris with Fred Hoff's Orchestra, the Duncan Sisters, Herman Timberg, Franklyn, Charles & Co., the Innis Brothers, "Two Little Pals" with a cast of fifteen, Russell and Devitt, Maxine Brothers and Bobby, Juggling McBans, and Julius Lenzberg's Harmonists appeared at the Sunday concert at the New Amsterdam.

VAUDEVILLE NEWS

CLAIM FILMS KILL APPLAUSE

The complaint has been heard in vaudeville circles that the movies are chilling audiences. The vaudevillians do not complain of the movies as competitors, but because they make audiences apparently indifferent to good performances. People are becoming so accustomed to seeing good acting in the movies without applauding, that they forget to applaud when they go to vaudeville shows. "Cold" houses, which discourage the performance of the best in the business, follow in the wake of the movies.

"Nowadays," said a prominent vaudeville performer who did not want his name mentioned, "movie audiences realize that it is rather foolish to applaud a picture which may have been made months before. Consequently they refrain from applause. This would be unimportant, if it didn't make those people act the same way when they go to a vaudeville show. And what is more discouraging than a 'cold' house? The public's to blame. 'Cold' houses are becoming more frequent; and 'cold' houses make cold performances."

N. V. A. TEAM BOOKING GAMES

The baseball team of the National Vaudeville Artists' club has become self-supporting, and is now booking games throughout the East and South, with semi-professional clubs. They are playing games with different teams on guarantees ranging from one hundred to three hundred dollars. The next game to be played will be on Thursday, May 12, against the team representing the American Surety Company, at Prospect Park, diamond No. 19.

Other games which have been booked up to the present are for Saturday, May 14, at Crotona Park, Bronx, against the Westmores; Sunday, May 15, at 185th street and Broadway, against the Knights of Columbus; Thursday, May 19, at Kew Gardens, Long Island, against the Knott Hotel baseball team, and on Decoration Day, May 30, in Poughkeepsie against the town team. Other games are to follow in Grand Rapids, Roanoke, Detroit, and other towns, where games will be played against the Rotary Clubs of each city.

The Keith house managers in each city have been appointed representatives for the team. Ernie Stanton is general manager and Al Grossman business manager.

AMERICAN ACTS BOOKED

LONDON, May 9.—B. Montague has arranged English booking for the following acts from abroad: Sue and Pent Kelton coming over from America to open at the Empire, Birmingham, on August 1; The Five Chaps in a musical act to open Aug. 8 at the Empire, Liverpool; and a new sketch entitled "Counterfeiter" which will be presented by Henri de Vries in a few weeks on the V.T.C. tour. This sketch produces optical illusion effects and requires specially constructed scenery. It is a replica of an American production by de Vries in 1918 for the Orpheum Circuit, and the original is still touring America.

PEPPLE TO DO "MELODYLAND"

CHICAGO, Ill., May 9.—T. Dwight Pepple is now rehearsing one of his new acts, "Melodyland." It will be under the management of Harry Kessler. Lottie Merritt, Marie Genaro, Barbara Burnell, Marie Wilke, Bonnie Johns and Edith Johns are members of the cast. The act will have special scenery and will contain singing, dancing and musical instrument bits. It will open late next week.

MARKUS BOOKING NEW THEATRE

The Central Theatre, in Jersey Heights, is the name of a new house which opened last week under the direction of Harring and Blumenthal, of 1658 Broadway, who own the house. The theatre was built at a cost of \$500,000, and seats 2,500. It is operating under a split week vaudeville policy with a feature film. Six acts are booked into the house each half of the week through Fally Markus.

PEPPLE BOOKS MANY

CHICAGO, Ill., May 9.—The T. Dwight Pepple Agency is supplying acts to the Green Mill Gardens, Canton Tea Room, Palais Royal and the Cottage Inn. They have also placed a number of acts with the Marigold Frolics, the Winter Garden Follies and the States Restaurant Revue. Pepple is personally staging a new revue at the Woodlawn Cabaret, which will open late this week.

QUARTETTE AT CANTON GARDENS

CHICAGO, Ill., May 9.—The Pan American Four, which has been appearing with Griffith's picture "Way Down East," has been engaged by the management of Canton Tea Gardens for an indefinite engagement. The quartette closed a twenty week engagement with the film at the Auditorium Theatre last week.

ACT GETS ORPHEUM ROUTE

Bill Bailey, Lynn Cowan and Estelle Davis, accompanied by Mr. Bailey, who arrived in New York last week, left after staying a few days to tour the Orpheum circuit. The act opened in Omaha, on Sunday, May 8, and is routed up into October.

TO DO "EVEN SEVEN"

The Gotham Amusement Company is putting on a vaudeville act with three people entitled "Even Seven." The act, which was written by Harry Gates, will feature Louise Wright. The company also plans to produce several other acts in the near future.

"GEE WHILIKER" BOOKED

Arthur C. Aistons will present "Gee Whiliker," a sketch adapted from "Tennessee's Pardner," which will soon be seen playing the Eastern time, after a successful tour of the Orpheum and Butterfield circuits. Al Williams will be the featured comedian.

AL WILLIAMS BOOKED

Al Williams, who has been playing in "Gee Whiliker," Arthur C. Aisten's sketch, over the South Orpheum time and the Butterfield circuit, has returned to New York, and will soon start on a long tour through the Eastern time. The act is controlled by Al Runnell.

ROGERS TO DO FOUR ACTS

CHICAGO, Ill., May 9.—Harry Rogers, local producer, is preparing four new girl acts for the summer season. Three of the attractions will go into rehearsal next week. The other will be produced early in June.

"HAYSEED MINSTRELS" IN HILL SHOW

"The Hayseed Minstrels" will take the place of "The Dublin Minstrels" in the new "Mutt and Jeff in Chinatown" show for next season. "The Dublin Minstrels" are now in vaudeville.

SAM KESSLER TO OPEN HOTEL

Sam Kessler, producer of the Eva Shirley act and brother of Aaron Kessler, the agent, will open the Milo Inn at Arvern, L. I. This is his first venture in the hotel business.

"HAUNTED VIOLIN" FOR ROOF

"The Haunted Violin," a novelty vaudeville act, has been engaged for the New Amsterdam Roof, and will open on Monday, May 16.

RIALTO FIVE IN VAUDEVILLE

The Rialto Versatile Five now playing the Keith circuit in Pearl Regay's act, are scoring a tremendous hit and are meeting with success wherever they appear.

EDITH KELLY RETURNING

London, May 7.—Edith Kelly Gould, former wife of Frank Jay Gould, will reappear on the London stage in a forthcoming revue called, "Pins and Needles".

ORCHESTRA NEWS

UNIONS MAY END BIG ORCHESTRAS

The Symphony Society of New York, in its annual report just made public by Harry Harkness Flagler, its president, stated the probability of important changes in its operation next season due mainly to the demands of the Musical Mutual Protective Union.

Mr. Flagler asserted in his report to the associate directors of the Symphony Society that the season just ended had been a "turbulent one" for the large orchestra organizations on account of several unusual conditions, the most important of which was the "attempt of the musicians' union to break the perfectly valid contracts which the Symphony Society had signed with its players and which had been approved by the union at the time of signing." He declared demands had been made that the weekly pay be increased and the number of rehearsals decreased except at a "prohibitive figure." Mr. Flagler said that he hoped the advice of the more conservative men in the union would yet prevail in the matter.

"If the worst element prevail I see but two courses open to us," said Mr. Flagler. "One, to give up the maintenance of symphony orchestras, the output both in money and in strength not being worth what can be achieved under the harassing conditions now imposed by the union. The other, the founding of non-union orchestras, in which the welfare of the men would be safeguarded by long contracts, enabling them to have a feeling of security in the profession they have chosen as their lifework."

Mr. Flagler for many years has alone carried the cost of maintaining the symphony orchestra, under the leadership of Damrosch. He paid about \$100,000 each season above all receipts, last year adding a further amount said to be \$250,000 as guarantee of the orchestra's European tour.

CHANGES IN ORCHESTRAS

Several changes in various orchestras of the Keith, Moss and Proctor houses are being made this week by Stanley W. Lawton, managing musical director of those three circuits. The first of these will be the appointment of A. Ferry, director of Moss' Broadway orchestra, who goes into the Fordham theatre, succeeding Ben Roberts, who goes to the Palace. J. Eisner will take over the direction of the Broadway orchestra under the supervision of Lawton, this week. Lawton is also busy selecting the orchestra for the Columbia theatre in Far Rockaway, which opens shortly, and has appointed L. Forman as conductor.

BIG LEADERS FOR PARK

PHILADELPHIA, May 9.—The twenty-sixth season at Willow Grove Park will be inaugurated next Saturday, May 14, which will continue to Sept. 11.

Five musical organizations of national prominence directed by noted conductors and bandmasters have been engaged. Three of the five musical periods will be devoted to orchestral music and two to band music.

Nahan Branko will be here for the first period of the three weeks, followed by Patrick Conway, Victor Herbert, Wassili Peps, and John Phillip Sousa.

CHALLENGES ORCHESTRAS

ATLANTIC CITY, May 7.—Paul Specht's Alamac Society Seranaders, playing in the Latzellar of the Alamac Hotel on the boardwalk here, have issued a challenge, through the newspapers, to any orchestra or jazz band combination in Atlantic City, for the supremacy of syncopation in Atlantic City. No one is barred and the Mack Latz company, in whose name the challenge is issued, states that a bond to verify the sincerity of the challenge will be filed.

HARRY SACHS IS DIRECTOR

Harry Sachs has been appointed director of the Municipal Band of Denver, Colo.

TOURS SIGNED BY ZIEGFELD

Frank Tours has been placed under a yearly contract by Florenz Ziegfeld, Jr., to take general charge of the musical department to make. Tours, who is at present conducting the orchestra for "Claire de Lune" at the Empire, will take over his new duties with the initial rehearsals early next week of the 1921 edition of the "Ziegfeld Follies." During the New York run of this revue he will personally conduct the orchestra.

NEW ORCHESTRA AT CASCADES

CHICAGO, Ill., May 9.—Herb Mints and Harry Hyatt have taken charge of the new orchestra at the Pompeian Cascades. The new aggregation consists of Herb Mints, piano; Harry Hyatt, violin; Mel Goldsmith, saxophone; Jack Friedberg, banjo; Jack Schwartz, cornet and Buck Elflein, drums.

KAYSER PLAYS SEVENTH RETURN

SPRINGFIELD, Ill., May 2.—Joe Kaysers' Orchestra, featuring Frank Trumbauer, saxophonist formerly with Earl Fuller's Rector Orchestra, played its seventh return engagement at the Arcadia Dance Hall last week.

SPRINGER RE-ENGAGED

Sidney Springer's jazz band and orchestra has been re-engaged for the season of 1921 at Stauch's Auditorium, Coney Island. The orchestra consists of fifteen pieces and has been at Stauch's for the past two seasons.

HITCHCOCK IN VAUDEVILLE

Raymond Hitchcock and George Le Maire have been booked to appear at Fox's Audubon theatre in June, when they will try out some new scenes for the Ziegfeld "Follies."

ORPHEUM LEADER DIES

MONTRÉAL, Can., April 26.—F. Gruenwald, leader of the Orpheum Theatre orchestra here, died yesterday after a three days' illness of pneumonia.

BARTLETT AT THE BRIGHTON

William D. Bartlett has been engaged as the musical conductor of the orchestra at the New Brighton theatre which will open for the season on May 16th.

ALFRED HERTZ SAILS

Alfred Hertz, musical director of the San Francisco orchestra, sailed Saturday for Europe on the Dutch liner *Nieuw Amsterdam*.

DURBANO'S BAND AT WOODSIDE

PHILADELPHIA, May 9.—Durbano's Concert Band gave its opening concert of the season at the opening of the Woodside Park, on last Saturday.

BEN ROBERTS AT PALACE

Benj. R. Roberts and orchestra, who have been playing at the Coliseum Theatre, replaced Frederick Daab and orchestra this week at the Palace.

MAX FISHER ON ROOF

Max Fisher and his orchestra are setting a new standard of dance music and the entertainers and the "Ziegfeld Beauties" retain their vogue.

IRVING BLOOM AT CONEY ISLAND

Irving Bloom's Broadway Harmonists have been engaged for the Dominoe Café, at Coney Island for the summer, and will open there on May 14th.

JOHNSON IN ATLANTIC CITY

Arnold Johnson, formerly orchestra director at Rector's, is this summer playing at Martin's, Atlantic City.

DRAMATIC and MUSICAL

MARGARET ANGLIN ILL

Margaret Anglin, who closed in "The Trial of Joan of Arc" at the Shubert Theatre last Saturday night, has gone to her home in the country for an extended rest and very probably for medical treatment. Miss Anglin has been playing under a great strain during almost her entire engagement at the Shubert Theatre and it is thought that she is suffering from a fractured rib as the result of her fall a month ago at the Manhattan Opera House where she appeared in a Greek play. While about to come on the stage, on the opening performance, a sudden move of the horses attached to her chariot threw her to the ground.

"TWO GIRLS IN BLUE" PLEASING AND BRIGHT SCORES REAL HIT

TWO LITTLE GIRLS IN BLUE, a musical comedy in three acts. Book by Fred Jackson, music by Paul Lannin and Vincent Youmans, lyrics by Arthur Francis. Presented at the George M. Cohan Theatre Tuesday night, May 3.

CAST

Dolly Sartoris....Madeline Fairbanks
Polly Sartoris....Marion Fairbanks
Robert Barker.....Oscar Shaw
Jerry Lloyd.....Fred Santley
Morgan Atwell....Olin Howland
Harlette Neville....Emma Janvier
Ninon La Fleur....Julia Kelety
Dudley La Fleur....Etienne Girardot
Captain Morrow....Stanley Jessup
Jennings.....Jack Tomson
Kennedy.....Tommy Tomson
Newton Canney}.....Fred Hall
Snipe.....
Maid o' the Mist}.....Vanda Hoff
Orienta}.....
Cecile.....
Margie.....Evelyn Law
Ophelia.....Patricia Clarke
Mary Bird.....Edith Decker
The Bride.....Beulah McFarland

A. L. Erlanger's production of "Two Little Girls in Blue" is mainly notable for the Fairbanks Twins, who dance their way through the whole show, the beauty and richness of the costumes and scenery. The libretto, which concerns a boat trip to India from New York, and is the work of Fred Jackson, who wrote "A Full House," is nothing to boast of, but the music is exceedingly tuneful, and a few of the numbers should become distinctly popular. The lyrics written by Arthur Francis are of the best, and seem to show that there are some lyricists who are still able to write a lyric that rhymes and also means something.

The story has to do with the twinful pair, Madeline and Marion Fairbanks, who find that they simply must go to India, but have only the price of one ticket. So they solve the problem by buying passage for one, and after the boat sails, one stays below while the other is "on deck." Then, of course, two passengers of the opposite sex fall in love with the twins, and matters get all muddled up, for Madeline and Marion cannot be told apart. This mixup, which is of course very novel, is finally straightened up when the ship reaches the end of the third act.

Ned Wayburn, who staged the entire production, should be proud, for it is exceedingly well done.

The whole show is very well cast, and honors were won by Oscar Shaw, who has a leading part, Fred Santley, Emma Janvier and Olin Howland.

Obviously the most catchy of the songs was the one styled "Who's Who With You." Of the remaining songs the best were "Two Little Girls in Blue" and "Oh Me, Oh My, Oh You."

The show should be very popular with the well known tired Business Man and his many friends, and seems destined to run through the summer.

Oscar Shaw scored a personal hit in the piece and in it does some of the best work of his stage career.

"RAMATI," NEW PLAY, WITH RUTH ST. DENIS AS STAR SCORES HIT

"RAMATI, OR THE SEED OF THE LOTUS," a new and original Egyptian play in five acts by Charles Caldwell Dobbie. Special musical settings by George Edwards. Staged under the direction of Reginald Travers. Presented at the Players Theatre, San Francisco, April 25.

CAST

Hekt, a fortune teller....Jane Parent
First Citizen....Kathleen Olds Rucker
Second Citizen....Thomas P. O'Toole
Third Citizen}....Joseph Carson Sturgis
First Woman....Peggy Tomson
Second Woman....Alice Barkley
Third Woman....Vera Brown
Ameni, the head of the Temple of Seti....John Ely Golden
Gagabu, his assistant}....Frederick McNulty
Mesu, the young Moses, a student in the Temple of Seti....Ted Shawn
The Princess Pearl, daughter of Rameses....Katherine Edson
Ramat, daughter of Nemu, Ruth St. Denis
Katuti, her servant....Helene Hastings
Nemu, father of Ramat....Frederic Smith
An Old Woman....Alice Barkley
Pi Nem, an opener of the bodies of the dead....Carl Kroenke
Grandchild of Pi Nem....Harry Stone
First Priest....J. B. Hamilton
Second Priest....Harry A. Hayes
Dancers}....Paula Ritter, Irma Ritter, La Verne Gittin, Henriette Steinleger

The play was written specially for Ruth St. Denis, who assumed the character of "Ramat," and acquitted herself in a very satisfactory manner, from the fact that this was her first attempt in the role of a speaking character. However, the burden of the play is carried by John Ely Golden, in the character of Amenai, the head of the Temple of Seti, who assumed a character which reminds one of Nero as all his lines were delivered with very intelligent and dramatic force and he appears in all of the five acts. Carl Kroenke, in the character part of Pi Nem, an opener of the bodies of the dead, thoroughly understood what was desired of him and delivered his lines most satisfactorily. Ted Shawn, also a newcomer in the dramatic field in the character of Mesu, the young Moses, was all that could be desired.

The outline of the story is Ramati, meaning The Seed of the Lotus, is a beautiful Egyptian maiden, chosen to take the part of the goddess Isis in the great festival. She has spent her life living in solitude with her father, Nemu, banished from the temple in his youth because of his radical ideas on medical matters. During her stay at the temple of Seti, while preparations are being made for the great feast, Ramati is horrified with the evidences of the untruthfulness and wrongdoing which she finds in the very temple itself and among the priests, and refuses to take part in the festivities. She is imprisoned in the inner sanctuary and receives a revelation telling her of the existence of the one God instead of the many worshipped by Egyptians.

She consents to dance before the multitude in order to give them a message of the one living God, and the priests, seeing her purpose, order poison incense burned before her, and she dies, first passing the lotus flower to Mesu, the young Moses, to carry on the message of faith. Special mention is due to Katharine Edson as the Princess, Jane Parent as Hekt, the fortune teller; Frederic Smith, as Nemu, father of Ramat, and Helene Hastings as Katuti, her servant. The singing of the temple music was by far very noticeable and was rendered by Argentine J. Golden, Ruth Bates, John Dempsey, Emanuel Rosenthal and Roxan Weigert as the harpist.

The play boasts literary quality of a high order and is admirably staged with correct costuming and novelty lighting effects.

HAMMERSTEIN TO DO SIX

Arthur Hammerstein who heretofore has devoted himself to the production of musical comedies will next season produce six dramas which have been written by prominent authors. Among these is "The Front Seat" by Rida Johnson Young which will open in Washington May 18. Mr. Hammerstein will produce one musical comedy also called "Blossom Time" the latest Harbach-Friml work. The Shuberts are at present showing a musical comedy of the same name, but different in all other respects, in Boston, and this may involve a dispute between the two producers.

"SERVANT IN THE HOUSE" HAS ARTISTIC REVIVAL AT THE BROADHURST

"THE SERVANT IN THE HOUSE," a play in five acts by Charles Rann Kennedy, revived at the Broadhurst Theatre Monday night, May 2, 1921.

CAST

James Ponsonby Mashesyffe, D.D., the Most Reverend, the Lord Bishop of Lancashire....Hannah Clark
The Reverend William Smythe, vicar....William Sauter
Auntie, the vicar's wife....Elsie Herndon Kearns
Mary, their niece....Mabel Moore
Mr. Robert Smith, a gentleman of necessary occupation....Ernest Rowan Rogers, a page boy....Le Roi Operetta
Manson, a butler....Walter Hampden

Walter Hampden presented Charles Rann Kennedy's symbolic play, "The Servant in the House," at the Broadhurst Theatre. This is the second of a repertoire series that he is presenting at this theatre, "Macbeth" and "Hamlet" being the two that will alternate on the Broadhurst boards.

Hampden is perfectly at home in the role of "Manson," which was his first role in this country when the play was first staged in 1908, by the now almost forgotten Henry Miller players. Few parts, fallen to Hampden since, have suited him better and his work was delightful.

The play by Kennedy is a drama of Christ re-incarnate. Symbolic and simple, it is a good story well told and often exciting. It was denounced as impious and was received somewhat nervously when first produced with the result that it was more or less of a sensation.

Ernest Rowan does fairly well as the drain man—a part that was Tyrone Power's when the play was new. Elsie Kearns does excellent work as the vicar's wife. The vicar himself is well played by William Sauter. Mabel Moore, the "Ophelia" and "Juliet" of Hampden's repertory, is rather miscast as "Mary." "The Servant in the House" will be repeated twice during the week.

HELEN HAYES TO BE STARRED

Helen Hayes, who has been playing the name part in "Bab," will be starred next season by George C. Tyler in "The Wren," a play written for her by Booth Tarkington. At present Miss Hayes is playing in "Bab" at the Blackstone Theatre, Chicago. She has also appeared in that piece in New York, Boston, Philadelphia, Washington, Baltimore, Pittsburgh, Cleveland, St. Louis, Cincinnati and other cities. On June 25 she will sail for Europe, where she will stay till the middle of August.

Immediately after her return she will begin rehearsals for the new play, in which she will make her first appearance at the Hollis Street Theatre, Boston, on September 19.

"HONEYDEW" RETURNING

Efraim Zimbalist's musical comedy, "Honeydew," which closed its run in Boston ten days ago, will reopen in this city at the Casino Theatre next Monday. The piece had an extended run here during the early part of the season and is coming back again to the same theatre.

"PRINCESS VIRTUE" AT CENTRAL IS A TUNEFUL AND PLEASING SHOW

"PRINCESS VIRTUE," a musical play by B. C. Hilliam and Gitz Rice. Staged by Leon Errol and presented by Gerald Bacon at the Central Theatre Wednesday night, May 4, 1921.

THE CAST

Gautier	Jules Epailly
Pierre	Allen Fagan
Francine	Alice Maison
Mrs. Demarest	Sarah Edwards
Miss Leadbeater	Anne Page
Bourbon	Hugh Cameron
Bruce Crawford	Bradford Kirkbride
Carre	Earl A. Foxe
Hiram Demarest	Frank Moulan
Maxine	Sylvia Elias
Baron Transky	Robert G. Pitkin
Liane Gower, "Princess Virtue"	Tessa Kosta
Sir Arthur Gower	Frank Greene
Claire Morin	Zella Rambeau
Francois	Charles Jerome
Charlot	Grady Miller
Chic	Leroy Montesanto
Poisson	Harold Goulden

Tessa Kosta, exceedingly good to look upon, and a voice more delightful than ever, arrived at the Central Theatre in a rush of songs and dances, most of the rush being in the first act, which loudly cries for the slack to be taken up in "Princess Virtue." At the beginning of the second act Gerald Bacon's production pursues a more even tenor and gradually runs into much merriment. This was due to the five male principals of the cast giving an imitation of a man and his friends waiting for the wife to dress, and also mimicked an agitated movie fan trying to see past a woman's picture-hat—both scenes having nothing to do with the actual story. Which may account for their success. Although the piece is minus a male chorus, it leaned quite heavily on the shoulders of the male principals, who were responsible for many merry by-plays.

Later Hugh Cameron came to the front and put his stock of mirth into circulation. Previous to this the comedian had little opportunity to offer his wares. Once established, he was the pet laugh-maker of the evening.

The plot, such as it is, concerns a wealthy American girl in Paris who is frivolous, but manages to keep her skirts clean, which earns for her the name of "Princess Virtue." An Austrian baron and a French tango dancer seek her for her American wealth. However, when the plot begins to "thicken," Cameron comes to the rescue with pleasing as well as merciful relief.

Frank Moulan was funny at times. Earle Fox, Bradford Kirkbride, Allen Fagan and Miss Alice Maison danced. It is also Kirkbride's duty to sing duets with Miss Kosta, which he does quite well. Miss Sarah Edwards, who has been heard recently in "Ruddigore," has a contralto voice above the average and was well received; in fact there are several good voices in the new company at the Central Theatre.

The music runs along without difficulty and several of the songs are tuneful and bright. The two acts take place in Paris, of course—one at a customer's and the other is in a sunken garden at Deauville, which reminds one of a vaudeville revue.

Eight snappy, cheerful chorus girls were listed on the program as "Nobodies." This is one of the best jokes of the show, for the actions and pulchritude of the girls in the chorus was one of the few bright spots in the show's favor. However, after the usual powwow is held regarding the improvement of the piece, and Miss Kosta is well guarded lest she miss a performance, the "Princess Virtue" will probably be with us for a while.

"IRENE" IN CANADA

Montreal, Can., May 2.—"Irene" opened here at His Majesty's Theatre tonight. This is the closing attraction of the season.

YOU CAN'T GO WRONG WITH ANY FEIST SONG

FEIST FEATURES

Shure This Is the One They're Raving About

PEGGY O'NEIL

A Waltz Song Bubbling Over with Individuality

By Harry Pease, Ed. Nelson and Gilbert Dodge

We Know and You Know

I NEVER KNEW

Is the Foxiest Fox Trot you ever played and Oh!
what a Song

By Tom Pitts, Ray Eagan and Roy K. Marsh

The Quickest Hit We Ever Published

NESTLE IN YOUR DADDY'S ARMS

A Lullaby Fox Trot

By Lou Herscher and Joe Burke

Everybody's Favorite

The Biggest Ballad Hit of the Season

NOBODY'S ROSE

By Leo Woods, Martin Fried and John White

Willie and Eugene Howard's Big Hit

UNDERNEATH

HAWAIIAN SKIES

Lyric by Fred Rose

Music by Ernie Erdman

THE BLUES SENSATION

WANG WANG BLUES

For Singles or Harmony Combinations
By Meuller, Johnson and Buffe

She's a Scream!

A Laugh in Every Line.

Europe's Biggest Dance Sensation!

VAMPING ROSE

Great either Straight or Dialect

By Bert Hanlon, Ben Ryan, Violinsky and Ira Schuster

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711 SEVENTH AVENUE, NEW YORK

CHICAGO
Grand Opera House Building

TORONTO
193 Yonge Street

PHILADELPHIA

Globe Theatre Building

KANSAS CITY

Gayety Theatre Building

May 11, 1921

B. F. KEITH VAUD. EX.
NEW YORK CITY

Palace—The Gellis—Anatol Friedland & Co.—Josephine Victor—Weaver & Weaver—Pearl Regay & Band—Miller & Mack—Mile, Rialto.

Riverside—La Toy's Models—Kelle & Pollock—Buckridge Casey & Co.—Brown & O'Donnell—Wm. Gaxton & Co.—Jim & Betty Morgan—Belle Baker—Breen Family.

Colonial—Frank & Milt Britton—Kennedy & Berle—Billy Glason—The Cansinos—Vernon Stiles—Gordon & Ford.

Alhambra—McFarlane & Palace—Beatrice Morgan & Co.—Herschel Henle—Hyams & McIntrye—Watson Sisters—Joe Cook—Alexander Bros. & Evelyn.

Royal—Lady Alice's Pets—Duffy & Mann—Joe Darcey—Jane & Katherine Lee—Billy & Eddie Gorman—Lane & Moran—Horlick & Sarampa Sisters.

Broadway—Tim & Kitty O'Meara—Barrett & Cunneen—Pilcer & Douglas—Morgan & Gates—Maria Lo.

Hamilton (First Half)—Three Bobs—Farrell Taylor & Co.—Vine Daly. (Last Half)—Miller & Capman—Nash & O'Donnell—Flirtation.

Jefferson (First Half)—Clinton Sisters—Miller & Capman—Morris & Campbell—Diero—Flirtation. (Last Half)—McCormack & Regay—Farrell Taylor & Co.—Three Bobs—Grace Nelson.

81st St.—Bronson & Baldwin—Val & Ernie Stanton—Mary Haynes & Co.—Fink's Mules—Nana & Co.—Lowe, Feely & Stella.

Coliseum (First Half)—Valerie Bergere—Wm. Ebbs—Chas. & Mollie King. (Last Half)—Clinton Sisters—Juliet Doree's Operalogue.

Regent (First Half)—McCormack & Regay—Juliet. (Last Half)—Diero—Ethel McDonough—Wm. Ebbs.

Fordham (First Half)—Tony George & Co.—Nash & O'Donnell—Demarest & Collette—Jack Osterman—Pedestrianism. (Last Half)—El Cota—Morris & Campbell—Ruth Roye—Tango Shoes.

BROOKLYN, N. Y.

Orpheum—Selbini & Grovilln—Peggy Cahart—The Briants—Glen Jenkins—Chic Sale—Dave Roth—Gus Edwards' Revue.

Bushwick—Anderson & Yvel—Bernard & Garry—Roberts & Boyne—Hilton & Norton—J. Rosamond Johnson—Claudius & Scarlet—Bushman & Bayne—Muller & Stanley—Texas & Walker.

Flatbush—Jack Inglis—Harry Watson, Jr.—Dolly Kay—Avey & O'Neill—Eva Shirley & Band. Boro Park (First Half)—El Cota—Marletta's Marlettes—Grace Nelson—Kramer & Boyle—Tango Shoes. (Last Half)—Tony George—Vine Daly—Demarest & Collette—Pedestrianism.

BALTIMORE

Maryland—Daly & Berle—Hobson & Beatty—“Taxi”—Boyce, Combe & Co.—Flashes—Edwin George—Kitty Doner & Co.—Crawford & Broderick—Four Aces.

BOSTON

Keith's—Les Trombettas—Caits Bros.—Mabel Burke & Co.—Kitty Gordon & Co.—Jack Wilson & Co.—Al & Fannie Stedman.

BUFFALO

Shea's—Enos Frazer—Walters & Walters—Dennis Sis.—Van Hooven—La Bilbanita—Julius Tannen.

CLEVELAND

Hippodrome—LaFrance Bros.—Harry & Grace Ellsworth—Clark & Arcaro—Cahill & Romaine—Sally Ward & Co.—Jim McWilliams—Under the Apple Tree—Toto—Evelyn DeLyons & Co.

DETROIT

Temple—Archie O'Neil—O'Donnell & Blair—Hall & Shapiro—Mayhew & Taylor—The Duttons. JOHNSTOWN & PITTSBURGH

Majestic and Sheridan Sq.—Peggy Brennan & Bro.—Mathews & Blackney—Robert & Robert—Coffman & Carroll—Princeton Five.

LOWELL

Keith's—Synco—Bo Peep & Horner—Anderson & Burt—Lynn & Howland—Yvette Rigel—Sharrocks—The Herbarts.

MONTREAL

Princess—I. & Arthur Keeley—Ford & Goodridge—McFarland Sisters—A. Robins—Thos. E. Shea & Co.—Sully & Houghton—Lillian Shaw—Cavanaugh, Everett Co.

St. Denis—Frank J. Sydney & Co.—Les Kellors.

PHILADELPHIA

Keith's—Dainty Marie—Dotson—Whiting & Burt—La Toy & Vesta—Sutter & Dell—Thornton & Holland—Billy Miller & Co.—Santos Hayes Rev.

PORTLAND

Keith's—Samoya—Cooper & Lacey—Holmes & Hollister—Vincent O'Donnell—Whipple Huston Co.—Patricola & Co.

PIITTSBURGH

Davis—Pierce & Goff—The Creightons—Langford & Fredericks—Bob Hall—Big City Four—Frank Dobson & Co.—Yates & Reed—Ishikawa Japs.

PITTTSBURGH & JOHNSTOWN

Sheridan Sq. and Majestic—Bob & Peggy Valentine—Middleton & Spellmeyer—Rucker & Windred—Will Stanton & Co.

ROCHESTER

Temple—Redford & Winchester—M. Montgomery—Sig. Frisco—Kajiyama—Elsie White & Ames—Beth Berri & Co.—Elkins, Fay & Elkins—La Dora & Beckman.

SYRACUSE

Keith's—La Rue & Dupree—McCormack & Irving—Palo & Palet—Capt. Anson & Daughters—Fern & Marie—Claudia Coleman—Bits & Pieces—Moran & Mack—Kluting's Animals.

TORONTO

Shea's—Danse Fantasies—Pollard—Bobby Berhard & Co.—Burke & Durkin—Ames & Winthrop—Creole Fashion Plate—Lee Kellors.

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Hippodrome—Mildred Parker—Fred Hughes & Co.—Lorimer Hudson Co.

WASHINGTON

Keith's—Rolls & Boyce—Georgia Campbell & Co.—Elinore & Williams—May Wirth & Co.—Vera Gordon & Co.—Toney & Norman—Ziegler Sisters.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Carlyle Blackwell & Co.—Lydell & Macy—Franklin & Jean Tell—Wilton Sisters—Hymack—Carleton & Ballou—Mabel Sherman—Valentine & Bell—Sealo.

Majestic—Eddie Foy & Co.—Wellington Cross—Bazzell & Parker—Hart Sisters—Dewey & Rogers—Charles Irwin—Bevan & Flint—Marion & Wilson—Flying Mayos.

State—Bothwell, Browne & Girls—Patriota—Wilson Brothers—Claude & Marion—Minature Revue—The Gt. Howard—Davis & Pelle—Ja Da Trio—John & Nellie Olms.

DENVER

Orpheum—Williams & Wulfs—Tom Smith & Co.—J. C. Morton & Co.—Bert Melrose—Edith Clifford & Co.—Delmar & Kolb—Harriet Rempel & Co.

DES MOINES

Orpheum—The Rectors—“Moonlight”—Bessie Browning—Emma Carus & Co.—Gene Greene—Weeks & Barron.

DULUTH

Orpheum—Wilfrid DuBois—Melville & Rule—“Bubbles”—Young & Wheeler—Ce Dora—Billy Miller & Co.

EDMONTON & CALGARY

Orpheum—“On Fifth Avenue”—Frances Kennedy—Frank Brown—Donovan & Lee—Norton & Nicholson—Pielet & Scofield.

KANSAS CITY

Orpheum—The Nagys—Otto & Sheridan—Valeska Suratt & Co.—Oscar Mirano Trio—Sheila Terry & Co.—Aleen Bronson & Co.

LINCOLN

Orpheum—Alice Lloyd—Holmes & La Vere—Murray Girls—Margaret Alvarez—Everest's Circus—Moss & Frye—Bobby O'Neill & Queens.

LOS ANGELES

Orpheum—Alan Brooks & Co.—Loyola Adler & Co.—Prosper & Moret—Dunham & Williams—Larney Comer—Selbini & Nagel—Franklyn Ardell & Co.—4 Gossips.

MINNEAPOLIS

Orpheum—Elizabeth Brice & Co.—Kitner & Reaney—Three Falcons—For Pity's Sake—George Austin Moore—Grey & Old Rose—Cavanaugh Duo.

MILWAUKEE

Palace—Virginia Lee Corbin—Jack Conway & Co.—Joel Laurie—Bobby La Salle—Moody & Duncan—The Great Johnson—Green & Dean—Three Blighty Girls.

MAJESTIC

Dean & Mayfield—Tighe & Leedom—Frances Prithard & Co.—De Haven & Nice—Eric Cardo—Rice & Newton—Three Ankers—Lillian's Dogs.

OAKLAND

Orpheum—Geo. Jessel Revue—Frank De Voe & Hosford—Budgie Walton—“Fall of Eve”—The Majors—Ducos Brothers—Joe Browning.

OMAHA

Orpheum—Nolan & Co.—Ash & Hyams—Cressy & Daynes—Morin Sisters—Wm. & Gordon Dooley—Bert & Betty Wheeler—Mang & Snyder.

PORTLAND

Orpheum—Rae Samuels—Lew Dockstader—David Steinhardt—Morton & Glass—Sultan—Curzon Sisters—Gyg & Vadié.

SAN FRANCISCO

Orpheum—Irene Franklin—The Langdons—Geo. Yeoman—Newell & Most—Hibbitt & Malle—Winthrop Brothers—El Rey Sisters—Howard Hall & Co.

SEATTLE

Orpheum—Singer's Midgets—Duncan & Carroll—Hugh Herbert & Co.—Sidney Grant—Foster, Ball & Co.—Three Romanos—Texas Walker.

ST. PAUL

Orpheum—Barry & Whitedge—Carl McCullough—Five Avollons—Wilfred Clark & Co.—Saxton & Farrell—Byron & Haig—Trip to Hell—Hall & Gulda.

SIOUX CITY

Orpheum—Laura Pierpont & Co.—Flo Lewis—Max York's Dogs—Dunbar's Saloon Singers—Thos. P. Jackson & Co.

ST. LOUIS

Orpheum—Arman Kallis & Co.—Ruby Norton—Gordon Circus—Emerson & Baldwin—Lorraine Sisters—Swor Brothers—Barry & Layton—Al Jerome, Rialto—Anne Chandler—Ernest Evans & Co.—Kellam & O'Dare—Bill Robinson—Frazier & Peck.

SACRAMENTO & FRESNO

Orpheum—Blossom Seeley & Co.—Ed & Birdie Conrad—Grant Gardner—Ned Norworth & Co.—Bronson & Edwards—Daisy Neills—Samson & Deilla.

SALT LAKE CITY

Orpheum—Four Fords Revue—McConnell Sisters—Billy Beard—4 Gossips—Sylvester Family—Cummins & White—Eunice Burnham.

VANCOUVER

Orpheum—June Elvidge & Co.—Connelly & Francis—Butler & Parker—Marmain Sisters & Schooler—Mantell & Co.—Samson & Douglas—Fox & Sarno.

WINNIPEG

Orpheum—Trixie Frigana—Bradley & Ardine—Rose Claire—“Summertime”—Homer Romaine—Mathews & Ayres—Van Horn & Ines.

F. F. PROCTOR CIRCUIT

Week of May 9

NEW YORK CITY

Fifth Ave. (First Half)—Toy Ling Foo—Farrell, Taylor Co.—Mason & Cole—Bronson & Baldwin. (Second Half)—Morley Sisters—Anderson & Burt

—Neopolitan Duo—Harry Hayden Co.—Morgan & Gates.

58th St. (First Half)—Margaret Taylor—Burton & Hendry—Dutil & Covey—Eight Blue Devils—McGrath & Deeds—Grey & Byron—Charles Roberts Co. (Second Half)—Harry Breen—Oma Munson—The Zinas—Thompson & Andrus—York & King—Carleton & Tate—Toy Ling Foo.

125th St. (First Half)—Hibbert & Nugent—Morgan Sisters—Bob & Tip—Harry Hayden Co.—Morgan & Gates. (Second Half)—McCormack & Erving—Grace & H. DeBeers—Fixing the Furnace.

23d St. (First Half)—Petit Troupe—Bartram & Saxon—Harvey & Ruth—Grade & Hallie DeBeers—Jack Kennedy & Co.—Al Espo Co. (Second Half)—Sharp & Sherman—Burns & Frabito—Robbie Gordon—Leon Morris' Ponies.

Mt. Vernon (First Half)—Chester & Johnstone—Lydia Barry—Courtney Sisters—Quinn Children—McCormack & Irving. (Second Half)—Kenney & Nelson—Barron & Barron—Saxton—Pressler & Klaiss.

Yonkers (First Half)—Harry Breen—Creole Cocktail—Lobse & Sterling—Beddington & Grant—John & Ella Burke. (Second Half)—Kempner & Camelle—Pearl Regay Co.—Margaret Taylor—Kokin & Gallette—McGrath & Deeds.

ALBANY (First Half)—Donald Sisters—Jack George Co.—Dalton & Craig—Ben Smith—Nash & O'Donnell—Masters & Craft. (Second Half)—Alero—Christy & Bennett—Margaret Ford—Miller & Mack—Anatol Friedland.

ELIZABETH (First Half)—Claxton & May—Hilton & Norton—Loretta's Bears. (Second Half)—Bobby Folsom—Frank Mullane—Newsboys.

McIntosh & Maids—Whiting & Burt—Eduardo & E. Casing—William Kent Co.—Krame & Dalton—Dave Ferguson—Burns & Lorraine.

SCHENECTADY (First Half)—Mahel Fonda Three—Barrett & Cunneen—Raymond & Shram—Cheer Up. (Second Half)—Gold & Edwards—Claudia Coleman—Dalton & Craig—Ben Smith—Melodious Chaps & Maids.

TROY (First Half)—Four Aces—Frank Bush—Fargo & White—Miller & Mack—Anatol Friedland. (Second Half)—Donald Sisters—Jack George Co.—Wanda Ludlow Co.—Raymond & Shram—Masters & Craft.

ALBANY (First Half)—Donald Sisters—Jack George Co.—Dalton & Craig—Ben Smith—Nash & O'Donnell—Masters & Craft.

ELIZABETH (First Half)—Claxton & May—Hilton & Norton—Loretta's Bears. (Second Half)—Wiley & Hartman.

LYNN (First Half)—Lawton—Burt & Rosedale—Craig & Campbell—Amaro Sisters. (Second Half)—Yule & Richards—Howard & Fields—Adams & Burnett—Althea Lucas Co.

JOHNSTOWN-PITTSBURGH (First Half)—Harrington Co.—Wm. Sweetman Co.—Three Bennett Sisters—Lowry & Prince—Nippon Duo.

JAMESTOWN (First Half)—Helen Moretti—Wayne, Marshall Co. (Second Half)—Wiley & Hartman.

LYNN (First Half)—Lawton—Burt & Rosedale—Craig & Campbell—Amaro Sisters. (Second Half)—Yule & Richards—Howard & Fields—Adams & Burnett—Althea Lucas Co.

LANCASTER (First Half)—Walthour & Princeton—Pagana—Eckert & Moore—Jean Leighton's Revue. (Second Half)—Sidney & Townley—Edwin George—Loretta's Bears.

LAWRENCE (First Half)—Vee & Tully—Angie Cappell—Cook & O'man—Boyle & Comment. (Second Half)—Zeno Moll & Carr—Adams & Robinson—Leila Shaw Co.—Creedon & Davis—Three Hoy Sisters.

MONTREAL (First Half)—Mildred Parker—Norma Talmadge—Harry Le Vail Sisters—Lana Manikins.

MIDDLETON (First Half)—Ju Quan Tai—Wolford & Stevens—Floto Bros.

MORRISTOWN (First Half)—Dave Johnson—Uyeda Bros.—Marie Russell—Chas. Withers & Co. (Second Half)—Bellclare Bros.—Morgan Ford Co.—Lyons & Yosco—Riding School.

MCKEESPORT (First Half)—Aldine & Wright—Marton Bros.—Ava Montell—Gene Metcalf—James & B. Aiken. (Second Half)—Ahern & Peterson—Prof. Peaks—Clark & Amaro—Bowers, Walker & Crooke.

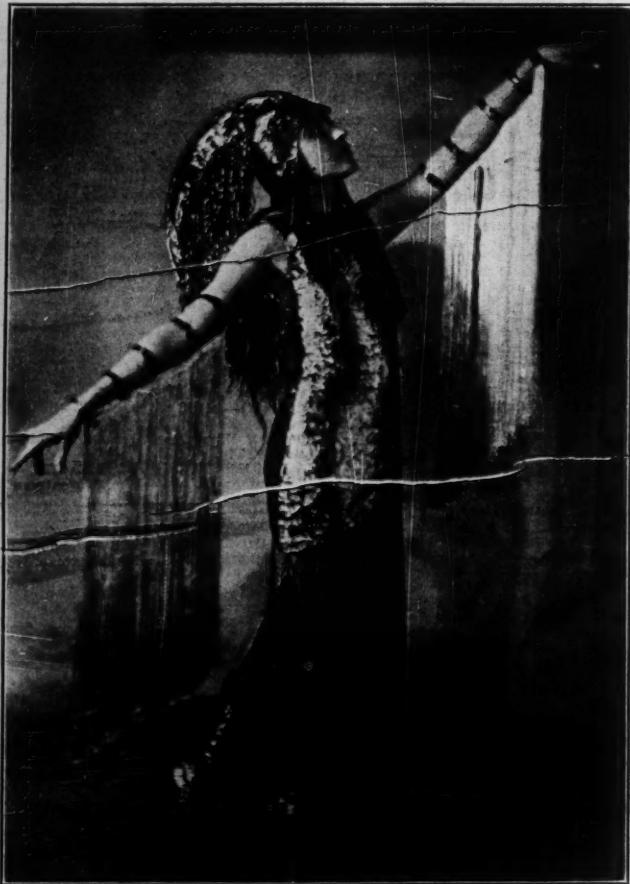
NEW BEDFORD (First Half)—John Gelzger—Adams & Barret—Loyola—Lambert Bros.—Loyola Nevada Co.—McLaughlin & Evans—Miller Kent Co.—Wiley & Hartman. (Second Half)—Leon & Temple—Liddell & Gibson—Three Theodores.

BINGHAMTON (First Half)—Dave Wynne—Lambert Bros.—Loyola Nevada Co.—McLaughlin & Evans—Miller Kent Co.—Wiley & Hartman. (Second Half)—Liddell & Gibson—Three Theodores.

CHESTER (First Half)—Casting Nellies—Edna George—Eddie Clark Co.—Mother Goose. (Second Half)—Page, Hack & Mack—Pagana—Mack & Earl—Mother Goose.

CAMBRIDGE (First Half)—The Berkoffs—Bo—Howard & Fields—Lehr & Belle—Althea Lucas Co. (Second Half)—Frank Bardon—Bo—Cook & Oatman—Gode & Thorn—Amaro Sisters.

CLARKSBURG (First Half)—Sherman & Shields—Clark & Ambrose—Bowers, Walter &



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ME UPON MY FIRST APPEARANCE IN AMERICA

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ACTRESS TAKES PUNCH AT FLIRT

Gick Watson, a young actress, living at the Hotel Somerset, is a bad person to provoke. Solomon Epstein, a cloak and suit manufacturer of 176 East 101st street, found this out when he annoyed her while she was watching the picture at Loew's New York Saturday night. He stealthily caught hold of her knee, she says, an act which so enraged her that she slapped his face a blow which resounded through the theatre.

Then she called the manager and had the man arrested. He was held on a charge of disorderly conduct until May 10.

According to the story told by Miss Watson, she had gone to the theatre to kill time before keeping a dinner engagement at 8:30 with her fiance, Walter Weems, the vaudeville actor. Mr. Weems had suggested that she take in the movies to pass the time away.

She had been sitting for some time, interested in the picture, when she noticed that the man on the right was crowding her. She thought that this was due to the narrowness of the seats, and leaned toward her left. But she soon became very uncomfortable, and realized that her neighbor on the right was deliberately making himself obnoxious. The climax came when he caught hold of her knee. This made her so furious that she turned and struck him with all the strength she possessed.

In commenting on the incident, Miss Watson observed that she had never been annoyed on the streets if she was on a definite mission. But if she stopped in a hotel lobby, or went to a movie, or walked slowly to kill time, she was sure to be annoyed. "At such times," she said, "there are always men about who insist on annoying women."

TO TEST CLOSING LAW

CHICAGO, Ill., May 9.—Validity of the 1 o'clock closing rule for cabarets recently passed by the city council will be tested in suits to be argued before Judge Williams May 23 by City Prosecutor Piquett.

The suits to be heard are against Thomas Chamale, owner of the Green Mill Gardens and Fred Mann, proprietor of the Rainbow Gardens.

The cabaret owners declare that as they have entertainers' licenses, they are not liable under the provisions of the cabaret ordinance, which requires cabarets to close at 1 a. m.

"LILLIOM" FOR THE FULTON

The Theatre Guild production "Lilliom" which is now playing at the Garrick Theatre will be taken uptown to the Fulton Theatre on June 23. This will make the second offering of the Guild to be removed to an uptown house this season, the first being "Mr. Pim Passes By" which is still playing at Henry Miller's Theatre.

REVIVING "JOHN FERGUSON"

The Theatre Guild will stage a revival of "John Ferguson", the St. John Ervine play which they produced last season. Augustin Duncan who played the leading role at that time will be seen again in the role which he created on this side. The play will be revived on June 23.

GIRL SUES FOR SEPARATION

An action for separation instituted by service of an order of arrest signed April 27 by Justice Delehanty has been brought in the Supreme Court by Mrs. Samuel Lippman against her husband who is a wealthy contractor of 86 Haven Avenue. In the papers which have been filed in the suit Mrs. Lippman, who as Marjorie Lewis was in the chorus of the "Winter Garden" and "Blue Paradise" shows several years ago, charges that her husband married her to escape the draft and that since her marriage she has been cruelly treated by Lippman.

The order of arrest was served upon Lippman last week. He was released on \$500 bail.

MUNSELL TO DIRECT COMPANY

Warren P. Munsell, manager of B. F. Keith's Alhambra, has resigned from that position and will leave at the end of this week to take charge of the new Harris-Dickson Film Corporation, of which he is the president and general manager. The company, whose headquarters have been established in the World's tower building, will produce two-reel comedies.

NEW HOUSE FOR MT. VERNON

The Chester Hill Theatre will be the name of a new vaudeville and motion picture house which is to be erected in Mount Vernon, on the north side of Prospect Avenue. It will cover a plot of 75 by 130 feet, and will be housed in a three story building with accommodations for ten offices in the building.

The theatre is to have a seating capacity of 1,700 which will be placed in an orchestra, balcony and two tiers boxes. The preliminary arrangements for the project have been made by F. H. Hill. The building is being designed by Walter Stickle, architect.

2,000,000 SAW "GOOD TIMES"

"Good Times," at the Hippodrome, which closed for the season last week with 455 performances extending over a period of thirty-eight weeks, was seen by 2,000,000 people. This is an increase of about 50,000 over the past several years. The number of performances also exceed those in the past years which have been as low as 428.

PATCH TO DO "CELESTINE"

"Celestine," a new musical comedy by Rida Johnson Young and Arthur Schroeder, will be produced here in the Fall by William Moore Patch. The piece is a Persian operetta along the lines of several others produced in this city last season. Another play by the same producer called "When My Ship Comes In," by Will B. Anderson and Will Johnson will be seen here next season.

GRAU BOOKING CHAUTAUQUAS

Ten companies have been organized by the Matt Grau Agency to tour Chautauquas. Four of these will play "Her Husband's Wife," three companies will play "Polly of the Circus," two others "The Cinderella Man," and one will do "The Chimes of Normandy."

SUPERIOR SHOW PLEASES

INDIANAPOLIS, Ind., May 4.—T. A. Wolfe's Superior Shows, which opened the season at Louisville, Ky., April 9, are here on the show lots at South Pennsylvania and Morris streets and showing to good business in spite of cold weather and frequent rainy spells. Manager Wolfe reports fair business since the opening and states that with good weather, the shows would have done better than he expected, considering business conditions throughout the country. He states that the shows played to good business at New Albany, Ind., and enjoyed a wonderful week at Newport, Ky. Rain and cold have handicapped the shows since the opening but, according to Manager Wolfe, the business conditions are not as bad as is being claimed and he states that there is strong evidence of the demand for clean, open air amusements all over the country.

The T. A. Wolfe organization is a thirty-car show which plays State Fairs and big celebrations in the United States and Canada. The booking and routing is being handled by W. C. "Bill" Fleming, an old circus agent with six special and contracting agents in the advance forces. Sydney Wire, well known publicity man, is handling the press and publicity with the show which is routed through Indiana and Ohio on its way to the East.

BRADY PLAY FOR ATLANTIC CITY

"Personality," a comedy melodrama by Philip Bartholomae and Jasper Ewing Brady, scenario editor of Metro Pictures Corporation, will, when it is presented for the first time, May 16, in Atlantic City, be the third play written entirely or jointly by a member of the Metro organization to reach the stage within a year.

The piece is under the management of William A. Brady; and, following its premiere at Atlantic City, will be taken on tour preliminary to its introduction into a New York theatre in the Fall.

Two other members of the Metro company have had plays presented within the last few months. "Dear Me," co-starring Grace La Rue and Hale Hamilton, and the work of Mr. Hamilton at one time a Metro screen star, and of Luther Reed, formerly of the Metro scenario staff and now a special writer for the same picture concern, still is drawing unusual attendance at the Republic Theatre. David Arnold Balch, until recently a member of the Metro publicity department, wrote "Cognac."

WILLIAMS IS LEAGUE PRESIDENT

Jesse Lynch Williams has been elected president of the Authors', Artists' and Dramatists' League of America, according to an announcement at a meeting of the Authors' League Fellowship, which will handle the affairs of the league. Mr. Williams succeeds Rex Beach, who was president of the league for two years. The council of the league also selected the following officers: Vice-president, Channing Pollock; honorary vice-presidents, James Forbes, Thomas J. Geraghty, Victor Herbert, Arthur I. Kellar, Orson Lowell and Ida M. Tarbell. Eric Schuyler was re-elected secretary and treasurer.

A new executive committee of the league elected by the council includes some of the above named officers.

TO REBUILD CARROLL THEATRE

AUBURN, N. Y., May 6.—The Kallet Amusement Company, Inc., has taken over the Carroll Theatre in Rome, N. Y. Plans are under way for rebuilding the theatre, though the present policy of playing pictures and vaudeville will be continued till the alterations are completed. The stage will be enlarged to accommodate regular road shows and the theatre will be widened by seventy feet, making the capacity of the house 1,400. There are also a number of up-to-date offices and stores in the building which will be rented as heretofore.

J. S. Kallet, at present general manager of the Grand Theatre in this city, will act as general manager. Mr. Kallet has been in Auburn for the past two years.

The Kallet Amusement Company was recently incorporated by a number of men with an initial capital of \$100,000. It has considerable financial backing and plans to establish a chain of theatres in cities and villages through Central New York. Its present plans call for considerable building.

PARK SEASON OPENS

CHICAGO, Ill., May 9.—The Outdoor season of 1921 is at hand. The two great amusement parks, Riverview and White City, will open their gates on Wednesday. It is said that over \$250,000 has been invested in new shows, rides and devices at Riverview. A new Woodlawn theatre, costing \$100,000, has been built. Emil DeRecat is preparing for the new theatre a popular revue, "The Smiles of 1921." He will also produce a free revue at White City. Those engaged for the Riverview revue are Millie Jean, Rose O'Mara, Peggy Mayo, Sadie Moore, Bobby Barker, Danny Graham, Harry Kelly and Frank Luse. White City in conjunction with its musical revue, will also offer a vaudeville show, consisting of seven acts weekly.

EQUITY SHOW REPEATED

The repeat performance of the annual show of the Actors' Equity Association was held last Sunday night at the Metropolitan Opera House before an audience of 4,000. To the 1,000 stars in the cast were added a few more. Raymond Hitchcock and Chick Sales appeared among the newcomers. Madame Alla Nazimova, who has just recovered from an illness, took part in a travesty on motion picture actors and actresses.

The money derived from the two performances will go into the Equity fund.

"TWO BLOCKS AWAY" OPENS

MAY 23

Barney Bernard will be presented as the first of the new dramatic stars under the direction of Charles Dillingham, in "Two Blocks Away," which opens at the Apollo Theatre, Atlantic City, on May 23. "Two Blocks Away" is from the pen of Aaron Hoffman. Others in the cast will be Dodson Mitchell, Wallace Erskine, John Rutherford, Vivian Tobin, Margaret Linder, Kate Morgan and Katherine Ward.

"RED TRAIL" TO BROOKLYN

"The Red Trail," the new play by Paul Dickey and Mann Page, will be presented by A. H. Woods at the Teller-Shubert Theatre in Brooklyn next Monday, May 16.

SAUL MARSHALL

OLD DOC "FIXEM"

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May 11, 1921

THE NEW YORK CLIPPER

25

BLOSSOM SISTERS

Theatre—Proctor's 23rd Street.
Style—Dancing.
Time—Ten minutes.
Setting—Special in "Three."

Carl Burns' Instrumentalists were discovered playing in soft lights at the rise of the drop, and when the curtains hung in "Three" were parted, the two Blossom Sisters, formerly Blossom and Fugred, were discovered posing in short dresses of longitudinally arranged alternate stripes of black and white. One wore green and the other orange tulle at the waist, the bodices were of silver and black net, ornamented at the waist line with small ribbons rosettes of pink and blue. Short black pants were worn underneath the dresses and white shoes and stockings; the girls were well coiffed and looked neat.

The band was formerly with the Ford Sisters, with the exception that the cornet player is missing.

The hangings were of gray and yellow and there was a blue background, back of the center opening, on the piano was a pretty throw of gold and blue, and a piano lamp and other lighting, added effectiveness to the set.

The Blossom Sisters did a dance that went for a hand and, subsequent to their exit, the musicians played a selection in which it was noticeable that the pianist overworked the sostenuto pedal keeping it down most of the time and causing the overtones to conflict. A hand was received at the end of the selection and was followed by the re-appearance of the girls in daring but withal, very effective costumes.

The first point that impressed was that there was absolutely not a semblance of a back in either, and the next point was that both girls have exceptionally pretty backs. Short pea green satin pants, and white "opera lengths," disclosed shapely legs of the lithe variety. White shoes were worn and "Charley" hats. The front portions of the bodices were held up by green ribbons around the girl's necks; they carried swagger sticks and presented a very interesting compelling appearance.

The second dance seemed more of a punch than the first, the girls showing personality and smiling prettily and dancing smoothly. A solo dance by one of the girls followed in which she did some good stepping and for which she received a definite measure of applause, making a distinct hit.

The violin solo with a counter melody played by Carl Burns on the cello while piano, saxophone and illuminated drums accompanied, received a hand after which the girls, in another change of costume, came on for the finale dance.

Bare legs thrust into short foot coverings of the carriage-boot order around the top of which was fringe, waists of cerise on which there were skull and cross bones embroidered in white, short jackets, short pants of purple and gold and wearing cerise sashes and head coverings of the same colored silk and brass earrings in their ears, the girls

NEW ACTS AND REAPPEARANCES

looked piratical, but their pleasant and pretty faces belied any intimation by the costuming, that they were at all ferocious as real pirates are supposed to be.

A "Pirate" dance to a good fast tempo, sent them over quite well.

The act has been produced by Yvette and shows class, refinement, artistic discernment and discretion, and big time possibilities when it has played a while. The running time should be lengthened and the other girl could also do a solo dance. For a first performance, at which it was reviewed, the act was reasonably smooth. H. W. M.

DICKINSON AND DEAGON

Theatre—Audubon.
Style—Comedy skit.
Time—Sixteen minutes.
Setting—in one.

Homer Dickinson and Gracie Deagon have been out of vaudeville for about two seasons or so, doing parts in productions. They left the two-a-day to work for the Shuberts in "Cinderella on Broadway," where it was "not so good." From "Cinderella" the pair went into "Hello Alexander," with McIntyre and Heath, and it must have been better there, for the pair have been away with the show for months.

However, the two are back in vaudeville with practically the same act, with the exception of a few new lines put in here and there. And regardless of the fact that with the "Cinderella" show it was "not so good," in vaudeville the pair are exceptionally clever performers.

Dickinson has a sure-fire manner of putting over his lines, and Miss Deagon is unbeatable in her type of the "silly kid." They are still using "father got so tough we had to kill him" and "you're more than eight years old," and it's all the more to their credit as performers, to hear the size of the laughs they get with those old birds.

The two are as pleasing as ever, and will undoubtedly like vaudeville much more than they did "Cinderella."

G. J. H.

LONG AND GIBSON

Theatre—Harlem Opera House.
Style—Singing and piano.
Time—Twelve minutes.
Setting—in one.

This team have arranged a fairly good routine of special numbers, that should go to make up a pleasing act for the family houses. The girl is pretty, has a nice personality, and arranges her hair effectively in Mary Pickford curls. She incidentally has a fair voice, but is inclined to overdo her numbers. The man goes to the other extreme, and doesn't do his bits convincingly. What they need more than anything else is a few weeks' work to smooth over the act.

G. J. H.

CORINNE

Theatre—Proctor's 23rd Street.
Style—Singing and dancing.
Time—Fourteen minutes.

Setting—Specials in "one" and "three."

The first thing that attracted our attention about the act was the name, for we wondered whether it were the same "Corinne" who was known under that name for years, and starred in musical comedy and light opera. The use of the name seems to be a *fauz pas*, for the original Corinne is still living, and even were this not so, it seems rather unesthetic to use for advertising purposes a name that another has made famous, whether it is rightfully yours or not.

Before a pretty and effective drop of old rose with a design in scroll work, Corinne appeared in a child's dress of pink and wearing white slippers and stockings, and a pink bow in her hair.

Corinne is an attractive looking blonde miss, with a smile and a personality that obtrudes itself upon you from her initial appearance. Her introductory number was, vocally, weak, although it is only fair to say the young lady seemed nervous. Although the orchestra played piano, it was hard to understand the words and Corinne might take a few lessons in voice building and singing, and in so doing would improve a great deal, for she undeniably has latent ability.

A young fellow in Eton suit, a rather rotund fellow, entered playing violin; the girl did a short dance, after which another fellow was introduced who played a muted trumpet.

Corinne in a change of costume which was a fluffy affair of lace and lavender with flowered short pants and white slippers and white opera lengths, did another dance, which seemed short; she looked very pretty, dainty and charming and displayed slender, but withal shapely nether limbs.

A violin solo on muted instrument was followed by another dance double, the cornetist assisting. Corinne was dressed in a very low costume of blue ruffles on which diverging longitudinal stripes of white were seen, the smaller ends of which were at the waist line and the stripes flaring at the skirt line. This gown displayed quite a bit of anatomy at the bust.

The dance was done in "full," which was a very pretty "cyc" with the same old rose color scheme carried throughout, the designing being in gray, the floor cloth in old rose with gray stripes in a paneled effect and a backing to the opening center of yellow and purple, producing an effective contrast and a pleasing eye-resting picture.

A duet between trumpet and violin followed, the violinist shimmying and sending the number over to a fair hand.

Corinne returned this time in another change: a lemon yellow ballet skirt of tulle net and a yellow satin bodice. There were blue ribbon shoulder straps, a head

band of blue ostrich feathers and blue ribbon, a blue ribbon rosette at the center of the back at the waist line and short satin pants worn underneath the ballet skirt. A toe dance was done gracefully and a number of whirls sent it over to a good hand. A trumpet solo of a published mammy song went over to a hand.

Corinne reappeared in gypsy costume and with tambourine. She did a lively dance and a good side kick to the tambourine, which was then discarded and she did a fast dance, doing some good kicks front and back and exceptionally good "splits." Her dress kept coming off at the shoulders and this seemed to prove annoying to Corinne; if did to the audience, detracted from her work, and should be remedied.

The young girl takes her bows wonderfully well, with an appeal and a smile that are compelling; in addition she dances gracefully with agility, life, pep and a certain amount of style. Received good applause when reviewed and should prove a good act in the medium houses with a possibility of the bigger ones in the future. H. W. M.

TONY CORNETTA TRIO

Theatre—Proctor's 23rd Street.
Style—Comedy, Singing.
Time—Fifteen Minutes.
Setting—One."

Two men, straight and Wop, with the assistance of a girl with a lot of small time hokum talk and old gags, interrupted by a couple of songs and a "near" dance.

Examples of the comedy were "my name's Helen Summer—how do you feel in the winter," "a girl's as pretty as a picture—if she has a good frame," and "how many hairs on a pig's face—the next time you shave count them."

We also had the old minstrel "reparation, consideration, invitation, creation" and a lot of other "actions" in a long winded explosive effort in which the diction and enunciation were at the best "mushy."

Cornetta doesn't talk any too plainly at best, even when he speaks slowly and should try to correct this fault, for when the audience has to strain to understand what is being said, they do not enjoy it even when they hear it, if they hear it.

The rest of the talk consisted mainly of indefinite inconsistencies such as the spelling of the word ice: "I," "C," ice being twisted to mean "I see ice" and this inanity being utilized for two or three minutes.

Cornetta tries to be funny but only succeeds in being strenuous. H. W. M.

MEMPHIS ORPHEUM CLOSES

MEMPHIS, Tenn., May 6.—The Orpheum theatre here closed its season last week, and will remain dark until the opening of next season, late in August.

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DIRECTION HARRY FITZGERALD

VAUDEVILLE BILLS

(Continued from Page 21)

PITTSBURGH-JOHNSTOWN

Arthur Whitelaw—Mario & Thurston—Rawson & Claire—Bud Snyder & Joe Milano—Trunnell Duo.

PASSAIC

(First Half)—Herskind—Frick & Adair—Mimic World—Lew Hawkins—Bell Clair Bros. (Second Half)—George Hillian—Frazer & Bunce—John T. Ray & Co.—Foster & Samson—Kahr, Morey & Moore.

PITTSFIELD

(First Half)—Hazel & Osborne—Bert Wilcox—Burke, Walsh & Nana. (Second Half)—Jean Barrios—Keene & Williams—Four Ages.

PITTSBURGH

Laddie Lamont—Bowen & Baldwin—Jeannette's Monks—Ning Toy—Allen & Francis—Rathborne Four—Port & Delaney.

PHILADELPHIA

Keystone—McRae & Clegg—Kelly & Drake—Bally Kelly Co.—Lynn & Howland—Princeton Five.

Grand Opera House—Archer & Belford—Chester & Allen—Nathan Bros.—Honey Boys.

Wm. Penn (First Half)—Page, Hack & Mack—Howe & Howe—Swift & Kelly—Jackson, Taylor Co. (Second Half)—Casting Nellos—Flaherty & Stomping—Eddie Clark Co.—Kranz & White—Jean Leighton's Revue.

Girard (First Half)—Archie & Gertie Falls—Eckoff & Gordon—Mellon & Renn. (Second Half)—Dolly Taylor Co.—Howe & Howe.

QUEBEC

Lucille & Cockie—Leclerc & Sampson—Frank J. Syndy Co.—Pollard & Sisters—Samoya.

READING

(First Half)—Polly Dassi Trio—Ray & E. Dean—Earle & Sunshine—Eddie Ross—Four Readings. (Second Half)—Mackenzie Sisters—Hughes & Merritt—Bobby Connelly Co.—Brooks & Powers—Asahi Troupe.

SHENANDOAH

(First Half)—Eddy & Earl—Two Rosellas—Lambert & Phillips—Ballot Trio. (Second Half)—Jess & Dell—Kaufman & Lillian—Sandy Shaw—Grand Opera.

SYRACUSE

(First Half)—Eugene & Finney—Carlisle & Lamont—McCloud & Norman—Wanda Ludlow Co.—Jas. H. Clinton—Mora & Reckless Duo. (Second Half)—Lloyd Nevada Co.—Big Three—McLoughlin & Evans—Bert Wilcox Co.—Barrett & Cunnen—Verna Mersereau Co.

BOSTON

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SARATOGA

(Last Half)—The Camerons—Fargo & White—Burke, Walsh & Nana.

STAMFORD

(First Half)—Gardner & Aubrey—Wolford & Stevens—Marie Sparrow—Oh You Butler. (Second Half)—John & S. Burke—Fred Lewis—Jan Regay Co.—At the Party.

TORONTO

Galletti's Baboons—Werner Amaro's Trio—Will Crutchfield—Coffman & Carroll—Three Ander Girls.

WOONSOCKET

(First Half)—Century Girls. (Second Half)—Transfield—Richard Keane—Harry Price.

POLI CIRCUIT

BRIDGEPORT

(First Half)—Chester & Warren—Dinkin & Barr—Gillfoyle & Lang—Ward & Wilson—Fifer Trio. (Second Half)—Flying Howards—Nelson Waring—Tone Gray & Co.—LaFrance & Jackson—Francis Nink Co.

Plaza (First Half)—The Royalties—Bonner & Powers—Moore & Fields—Revue of Revues. (Second Half)—Miss Ioleen—Chas. & C. McNaughton—Gruett, Kramer & Gruett—Harmony Junction.

HARTFORD

Capitol (First Half)—Mile. Welda—Silk & Satin—Tone Gray & Co.—Fisher & Gilmore—World Dancers. (Second Half)—Four Organdie Girls—Moore & Fields—Morgan & Binder—Jordan Girls.

NEW HAVEN

Palace (First Half)—Jordan Girls—Nelson Waring—Lewis & Norton—Betty Dunn Co.—LaFrance & Jackson—Francis Mink Boys. (Second Half)—Tao Ollies—Stanley & Olsen—Toy Shop—Bensee & Bird—World Dancers.

Bijou (First Half)—Flying Howards—Chas. & C. McNaughton—Gruett, Kramer & Gruett—Fred Lewis—Princess Wah Letka. (Second Half)—Montrose & Nelson—Bonner & Power—Princess Wah Letka—Four Rubes.

SPRINGFIELD

Palace (First Half)—Max Holden—Stanley & Olsen—Pearson & Lewis—Bensee & Baird—Casting Campbells. (Second Half)—The Stenards—Hanley & Howard—Lewis & Norton—Fisher & Gilmore—Revue of Revues.

SCRANTON

Poli's (First Half)—Louisa & Mitchell—Bob & P. Valentine—Mrs. Wellington—Leon Varvar—Franklin Bros. (Second Half)—The Templetons—

Mary & A. Royce—Homer Miles Co.—Will Mahoney—Bobby McLean Co.

WATERBURY

Poli's (First Half)—Two Stenards—Hanley & Howard—Cotter & Bolden Trio—Bernard & Scarth—At the Party. (Second Half)—Mile. Welda—Silk & Satin—Gillfoyle & Lang—Barron & Edwards—Fifer Trio.

WILKES-BARRE

Poli's (First Half)—The Templetons—Mary & A. Royce—Homer Miles Co.—Will Mahoney—Bobby McLean Co. (Second Half)—Louis & Mitchell—Bob & Peggy Valer—Mrs. Wellington—Leon Varvar—Franklin Sisters.

POLI CIRCUIT

WORCESTER

Poli's (First Half)—Montrose & Nelson—Morgan & Binder—Toy Shop—Barron & Edwards—Royal Venetian Five. (Second Half)—Montrose & Nelson—Chester & Warren—Dinkins & Barr—Betty Dunn Co.—Bernard & Scarth.

Plaza (First Half)—Miss Ioleen—4 Organdie Girls—Dave Thuras—Harmony Junction. (Second Half)—Max Holden—Inez Hanley—Pearson & Lewis—Ward & Wilson—Cotter & Golden Trio.

PANTAGES CIRCUIT

MINNEAPOLIS, MINN.

Pantages—Frawley & West—Hayes & Lloyd—Harmony Land—Clay Crouch—The Greenwich Villagers.

REGINA AND SASKATOON

Pantages—Peplin & Perra—Prediction—Dancing Davey—The Gay Little Home.

EDMONTON

Pantages—Amorous & Obey—Hollis Sisters—Lillian Ruby—Clifford Wayne Trio—Jarvis & Harrison—Pearls of Pekin.

CALGARY

Pantages—Brown & Herr—Chad & Monte Huber—F. Blondell & Co.—Chuck Haas—Japanese Romance.

GREAT FALLS & HELENA

Pantages—Mack & Williams—Cleveland & Dowry—Joe Roberts—Posters Pierrots—Dobbs, Clark & Baro—Making Movies.

BUTTE & MISSOULA

Pantages—Phil La Tosca—Rhoda & Crampton—Martha Hamilton & Co.—Galleria Sisters—The Love Shop.

SPOKANE

Pantages—Ambier Brothers—Green & La Selle—Chas. L. Gill & Co.—Barton & Sparling—Thorn Flynn & Co.—Downing's Circus.

WALLA WALLA & N. YAKIMA

Pantages—Chas. & Mayme Blitters—Tracy, Palmer & Tracy—Camilla's Birds—Burton & Dwyer—Xochitl.

SEATTLE

Pantages—Ann Vivian & Co.—Leonard & Willard—Bill Armstrong & Co.—Grace Hayes & Co.—Not Yet Marie.

VICTORIA

Pantages—Jack Dempsey—Chandon Trio—Maidie De Long—Benny Harrison & Co.—Staley & Birbeck—Paramount Four.

VANCOUVER

Pantages—Gray & Askin—Fern, Bigelow & King—Jones & Jones—Yes, My Dear—Alanson.

TACOMA

Pantages—Claire & Atwood—Coleman, Goetzen & Co.—Jed's Vacation—Diana Bonnair—Paynton & Ward—The Liberty Girls.

PORTLAND

Pantages—Clifford Bothwell & Co.—Engle & Marshall—Hickman Brothers—Hamlin & Mack—Bardon & Perry Co.—Lotta Mayer & Co.

TRAVEL

Pantages—4 Paldrons—Ernest Hiatt—Leroy & Mabel Hart—The Decorators—Temple Four—Shaw's Circus.

SAN FRANCISCO

Pantages—The Rosaires—Sammy Duncan—Hector's Dogs—Joe Thomas Saxotet—Susman & Sloan—Mme. Zuelke & Co.

OAKLAND

Pantages—Rose, Ellis & Rose—Rinehart & Duff—Wells & Boggs—Bruce Duffet & Co.—De Michelis Bros.—Rhoda's Elephants.

LOS ANGELES

Pantages—Gordon & Day—Engle & Marshall—Hugo Lutkens—Britt Wood—The House of David Band.

SAN DIEGO

Pantages—The Norvellos—3 Quillan Boys—Ray & Fox—Svengali—Meyers, Burns & O'Brien—Cevenne Troupe.

LONG BEACH

Pantages—White Brothers—Hinkle & May—Ray & Fox—Molera Revue—Fernaine & Shelly.

(Continued on page 31.)

NEW ACTS

ETHEL CLIFTON & CO.

Theatre—Proctor's Fifth Avenue.

Style—Dramatic Sketch.

Time—Seventeen Minutes.

Setting—Interior in "Three."

ELLA RETFORD

Theatre—Palace.

Style—Comedienne.

Time—Twenty-two minutes.

Setting—Two.

A reception was accorded Miss Retford upon her initial appearance.

She was dressed in a costume which was pannier style at the hips, depending from which were long strings of shaded orange colored fringe. The bodice was cream colored and around the waist was a band of cerise colored velvet ribbon. White stockings, silver slippers and a bonnet tied with blue ribbon under the chin were also worn.

At once displaying animation, life, pep and lots of personality, Miss Retford did an Irish number, "O'Hara."

Impressive as being predominant features of her work were her wonderfully clear enunciation, diction and pronunciation.

Her second number was "I Want a Boy," which sounded as if written by an Englishman, for although done very well by Miss Retford, seemed to lack what we call in America, "the punch."

"Give him the sack," used as a catch line, is quite an old expression here. The next number, "I Want To Be a Movie Queen," was sung that Miss Retford "got 'em."

During the rendition of this number, Mary Pickford and Charlie Chaplin were done in a revolving spot, and this sent Miss Retford over strong to solid applause.

Followed a number of imitations, Marilyn Miller singing "Look For the Silver Lining" from "Sally," Laurette Taylor in "Peg O' My Heart," and Belle Baker, singing a published song.

Of the imitations, Laurette Taylor seemed best.

During the Belle Baker imitation, Miss Retford showed some very good tonal qualities in her voice, indicating that she could sing a ballad if she cared to, although it probably would be out of place in the present offering.

At the conclusion of the act, quite a quantity of flowers were received, in bunches, in baskets, some with American flags and some without.

Miss Retford seemed overcome and made a neat speech of thanks and, looking toward an upper box, said that if the way she had been received and applause meant anything, that her salary would be probably arranged so that she could come back in the near future.

H. W. M.

BARTHELMES HEADS CO.

Sitting up in bed at Flower Hospital, where he is recovering from an affection of the inner ear, Richard Barthelmes on Friday signed a contract to appear at the head of his own company in a series of special productions. Associated First National will distribute these productions, and this young man, who has built a large following among the "fans," will be exploited in much the way Charles Ray has been brought before the public.

Negotiations with Mr. Barthelmes have been in progress for the last two weeks, but papers were not signed until yesterday. A syndicate of Wall Street interests, with a capitalization of \$250,000, has been formed to produce his pictures. Work will be started as soon as he regains his health. The new company will be called "The Inspiration Pictures Company."

The signing of the Barthelmes contract sets at rest reports he would return to the Griffith fold. Rumors have been abroad for the past week Mr. Griffith was contemplating a production of "The Two Orphans," with Lillian Gish and Dorothy Gish sharing stellar honors with Mr. Barthelmes.

When asked if he intended to make "The Two Orphans" his next production, Mr. Griffith said he had made no definite plans. He has been kept busy with three plays on Broadway—"Way Down East," "Dream Street" and "The Birth of a Nation," which has just gone on at the Capitol.

FRED JARVIS and HARRISON FREDERICKA

"LONESOME"

Now playing Pantages Circuit. Booked direct. Answer: Money and advanced consecutive bookings.

BURLESQUE REVIEWS

UNION SQUARE SHOW
CLEVER AND FULL OF
CLEAN COMEDY BITS

Tom Howard surely has a great lot of material. He has been producing shows all season at Kahn's Union Square and has not as yet repeated with any one show and he always gives the patrons of this house a great comedy programme each week. Of course we have seen the scenes and bits he produces before, but Howard has a way of changing them around so that they look different and then again Howard works in these bits himself and seems to know just how to do them to get the best results, his personality that counts.

Last week he again put over a fine comedy offering in two parts. He called them "The Hackers" and "The Divorce Club"; both were crowded with comedy situations that kept the audience in a high fever of excitement.

Howard as "Silvers" and Joe Rose as "Adams Souse" took care of the comedy, while Joe Lyons proved a capable straight. Johnny Kane had several numbers and put them over cleverly and Eddie Welch took care of the characters.

Francis Cornell doing more last week in the bits, fits in nicely all of the scenes in which she appeared. She sang "Little Old New York" and "Heart of a Rose" in a style that was most pleasing. Her costumes were very pretty.

Margie Pennetti singing "Buggy Riding" and "Why Worry" won applause. She looked very well in all her costumes.

Helen Adair offered "Humming" and "Sunshine" much to the pleasure of a crowded house last Thursday night. She looked real pretty in her several changes of gowns.

Hattie Beall, full of pep, did well with her lines and put her numbers over with plenty of action. "Jazz Dance" and "A Week From To-Day" were well received.

The "introduction" bit was well done and resulted in plenty of comedy as Howard, Rose and the Misses Adair, Cornell, Beall and Pennetti did it.

The "Lunatic" bit was funny. Welch doing the character very well and Howard, Rose and Miss Cornell working it up.

Howard and Lyons in the "hand shaking" scene kept the audience in a happy frame of mind.

The "political speech" bit was amusing as it was given by Rose, Lyons and Misses Cornell, Adair, Pennetti and Beall.

Howard and Rose did the "money" bit to the satisfaction of those out front, evidently by the round laughter heard.

Gara Zora, the Egyptian dancer, was warmly received for her efforts in a most graceful solo dance, she offered at the close of the first part.

A number of fine comedy bits were given by members of the company in the burlesque that were appreciated by the audience.

Kahns chorus worked hard in the numbers that were prettily arranged by Producer Fields.

The house was well filled up last Thursday night.

SID.

JOE FREED IS FREED

CHICAGO, May 6.—Joe Freed, comedian with the "Million Dollar Dolls," who was arrested here last week while playing the Columbia Theatre, on a charge of delinquency, filed by Katherine Hayes, was dismissed on his appearance for trial in court on April 29th. The complaining witness did not appear in court when the case was called.

OPERA CO. IN THE OLYMPIC

After three weeks of burlesque stock, Italian Opera opened this week at the Olympic. There will be six days of opera and Sunday will be devoted to Italian vaudeville. This policy will run all summer if it pays.

SAM BACHEN SIGNS

Sam Bachen, this season with Charlie Robinson's "Parisian Flirts," has signed with Jack Singer for next season. He was operated on at the City Hospital in Atlantic City, May 3, where he had his tonsils removed.

PILLARD WITH PEARSON

Jack Pillard, who has been with the Stone and Pillard Show the past few seasons, signed a contract with Arthur Pearson last week for one of his shows next season.

JIMMY SLATER RE-ENGAGED

Jimmy Slater, straight man of the "Flashlights of 1920," has been re-engaged by Jacobs and Jermon for next season.

BURLESQUE ROUTES

COLUMBIA WHEEL

Bostonians—Casino, Boston, 9-14 (close). Flashlights of 1920—Gayety, Washington, May 8-14; Gayety, Boston, 16-21. Girls from Happyland—Hurtig & Seamon's, New York, 9-14. Hip Hip Hooray Girls—Columbia, New York, 9-14. Jingle Jingle—Columbia, Chicago, 9-14; Gayety, Buffalo, 16-21. Lew Kelly Show—Miner's Bronx, New York, 9-14. Mollie Williams' Own—Casino, Brooklyn, 9-14. Million Dollar Dolls—Gayety, Buffalo, 9-14. Peek-a-Boo—Perth Amboy, N. J., 12-14; Columbia, New York, May 16, indef. Rose Sydell's London Bells—Gayety, Boston, 9-14; Casino, Brooklyn, 16-21. Town Scandals—Gayety, St. Louis, 8-14; Columbia, Chicago, 16-21.

WHERE IS COUNT TEDDY?

CHICAGO, Ill., May 9.—Members of the family of "Count Teddy" Salemi, a midget who is only slightly more than two feet tall, are deeply worried as to his whereabouts. He is 28 years old. He has spent the greater part of his life with circuses. His family has not seen him in a long time, but has been in touch with him by mail, until a few months ago, during which time they have not heard from him, nor from E. F. Palmer, who acted as manager for the midget.

CELEBRATE 25TH ANNIVERSARY

This is Anniversary Week at Hurtig & Seamon's Theatre. They are celebrating their twenty-fifth year in Harlem. They opened the old Hurtig & Seamon Music Hall, on 125th street, now known as the Apollo, twenty-five years ago this week. The "Girls From Happyland" are there this week.

A number of special events for the week have been planned, among them being "Friars' Night," which is to be held on Tuesday evening, when a big delegation from the theatrical club will attend.

FINNEY GOING TO MAINE

For the first time in a number of years Frank Finney, featured comedian with the "Bostonians" will not go to his home in San Francisco this year when the show closes. He will spend his vacation in Maine with Mrs. Finney and the baby, who will make the trip from Frisco, and join Finney in Boston next week. Finney has just completed a new book for Waldron's "Bostonians" next season.

FLASHLIGHTS' STAYING OUT

The "Flashlights of 1920," featuring Richy McAllister and Harry Shannon, did not close at Hurtig and Seamon's last Saturday night as originally expected, but instead, jumped to Washington, where they are playing this week at the Gayety. There is a Masonic Convention there this week. The show will go to the Gayety, Boston, next week, where it may stay for a couple of weeks, if business is good.

NEW SHOW FOR MOLLIE WILLIAMS

Mollie Williams is having a new Revue written for her next season in burlesque. George Stoddard, of "Listen Lester" and "Jim Jam Jems" fame, is writing the book. George Spink will compose the score.

EVELYN CUNNINGHAM IN VAUDE.

Evelyn Cunningham, who closed her season with the "Step Lively Girls" at the Empire, Newark, last Saturday night, will open in vaudeville next week on the Loew time, doing her "single."

PELL MELL' IS NEW STROUSE SHOW

Harry Strouse will call his show on the American Burlesque Circuit next season the "Pell Mell" Company, which takes the place of the "Girls from the Follies."

FOSTER & SEMON IN VAUDE.

Billy Foster and Marty Semon of the "Bowery Burlesquers" are playing vaudeville out of town. They will be in New York shortly and open on the Loew Time.

JORDON & LEON SIGN

Ed Jordon and George Leon will be featured on the American Circuit next season in Billy Vail's "Sweet Sweeties." Jordon was with the "Sweet Sweeties" this season and Leon was with the "Maids of America."

HEADING LOEW BILLS

HOUSTON, Tex., May 5.—Callahan and Bliss, who topped the bill this week at Loew's Prince Theatre, in their comedy act, "Two Sports from Michigan," are heading the bills at all the houses on the Loew Southern Time.

COYNE STOCK OPENS

Tom Coyne opened his stock company at the Amphion, Brooklyn, Monday. In the cast this week are Coyne, Bob Nugent, Frank Manning, George Heather, Violet Buckley, Viola Coyne and Florrie Burns.

LOUIS FRANKS RE-ENGAGED

Louis Franks, the only agent on the pay roll of James E. Cooper this season, has been re-engaged for next season. He will go ahead of "Folly Town" again, it is said.

STEPPE & LANCASTER DO ACT

CHICAGO, Ill., May 8.—Harry Steppe and Dick Lancaster will open here in vaudeville to-morrow at the McVickers in a comedy talking act entitled "Bananas."

ABOUT YOU

(Continued from Page 17)

George Ali returned from England last week.

Billy Madden is now playing with the Ford Sisters' Jazz Band.

Karyl Norman, the Creole Fashion Plate, will sail for England on June 24.

Taylor Holmes has replaced Willard Mack in "Smooth as Silk" at the Frazee Theatre.

Daly, Mack and Daly are playing the Keith Canadian time and will return to New York around June 4.

Ada St. Clair has been booked for the Jane Newcombe part in Savage's "Lady Billy," by Leslie Morosco.

Hall and West broke in a new act at Keith's, Jersey City, last week and will be routed over the Keith time.

Mme. Victoria Modl, manageress of the Orpheum Theatre, Carlsbad, Austria, arrived in New York, April 19.

Dixie Brown, who is singing at the Cafe de Paris, Atlantic City, was in New York a few days this week on a visit.

Josephine Conover has been signed for a feature role with Harry Rogers' Musical Girls, which will open in Chicago late next week.

Doris Kenyon has been engaged by the Selwyns for "The Love Chef," the new piece in which Leo Carillo is to be starred, opening early in June.

Will Harris' new revue, "Moonlight Vamps of 1921" is now in rehearsal and will open May 15 as the feature at the Woodlawn Cabaret, Chicago.

Artie Lemming, a dancer, who appeared at the Cafe de Paris, Atlantic City, to show, has been engaged for an indefinite period at Bozart's and is now dancing there.

The White Steppers will do their old two act for the summer and produce their minstrel act, "Leila White's Entertainers," next season, sending it to the storehouse until then.

Gwen Nelson, "The Girl in the Basket," under the personal direction of Harry Walker, has been routed over the Loew Time; bookings have been made by Lo Mueller.

Van and Schenck joined the cast of the new "Ziegfeld Midnight Frolic" on the New Amsterdam Theatre roof Monday evening.

Hyams and McIntyre, now appearing at the Palace in "Maybloom," by Frank Stammers, will present a new act next season entitled "Honeybloom."

Max Rich is replacing Louise Hawley of Watts and Hawley at New Brunswick and Bayonne this week; Miss Hawley is convalescing following a recent operation for appendicitis.

The Great Blackstone closed his magic show at Bridgeport recently and will rest in New York until the opening of the show again early in August at Poughkeepsie; direction of Augustus Piton.

Harry Vernon, Flo Whitman, Irene Walton and Tommy Rogers are dividing honors on the new program at the Green Mill Gardens in Chicago. They have signed contracts for the balance of the summer.

Joe Henry has started rehearsals on a new musical act of five people which will be called "The Philharmonic Five," and will be seen around New York in the near future.

John Harris, of Chicago, has arranged to feature Betty Lee in a new vaudeville offering, which he will place into rehearsal next month. Miss Lee is a prominent local girl.

Captain Basil Broadhurst, son of the playwright, was married to Miss Josephine Harrah at Greenwich, Conn., Sunday afternoon. The bride is a New York girl. Captain Broadhurst has been general manager of his father's interests.

Harry Leighton has been engaged to appear in Winchell Smith's latest comedy, "The Wheel," which is to have its premier at the Apollo, Atlantic City, next Monday night.

Margie Norworth, a young soprano who has done well in musical comedy and vaudeville, will sail June 15 for Europe to study voice culture under a noted master. She will be accompanied by Sadie Barton, formerly of the vaudeville team of the Shuman Sisters. Miss Norworth has been likened in appearance to the Lillian Russell of twenty-five years ago.

The Dallas Five recently closed an engagement at the National Theatre, Detroit; they opened at the Ten Eyck Hotel, Albany, for a summer engagement and will in the future be known as the Dallas Six, Paul Haggerty, Joe Williams, Ted Gordon, Eddie Smith, Frank Donadio and Al Sposell comprise the combination which is under the personal direction of Harry Walker.

"FRENCH BEANS" PRODUCED

LONDON, May 9.—"French Beans," the twenty-fifth Karno production had its first presentation at the Jubilee Hall, Weymouth on Monday. It is a musical farce in one scene, by Austin Melford, Eric Blore and Senyon Mackay. The music is by Leslie Allyn. The cast includes Mark Daly as the principal comedian, Geoffrey Saville, Florence Helm, Berenice Melford and Ivan Campbell. "French Beans" will tour the provincial Moss Empires until September 5 when it will come to town.

MGRS. BREAKS CARTAGE RATES

LONDON, April 30.—The Association of Touring Managers here, have issued to its members a list of cartage contractors, which covers over one hundred towns. The association has succeeded in breaking many of the local cartage rings in many of these towns, with the result the terms have been greatly reduced in many cases. In some, the reduction has been as much as one pound, on the "in and out" charges.

KERN SHOW FOR LONDON

LONDON, May 9.—Miss Shirley Kellogg will appear soon in a new musical play by Jerome Kern. The piece was written especially for Miss Kellogg and will be produced by Mr. de Courville.

B. F. KAHN'S UNION SQUARE THEATRE NEW YORK THE LEADING STOCK BURLESQUE THEATRE OF AMERICA

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PARLOR, BEDROOM AND PRIVATE BATH (for two).....	5.00 " " "

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MUST CLEAN UP ADS

Motion picture advertising must be kept clean if national censorship of pictures is to be avoided, was the opinion expressed by John C. Flinn, formerly director of publicity and advertising for Famous Players-Lasky Corporation and now engaged in an executive position for the same organization, in an address before the Associated Motion Picture Advertisers at the Cafe Boulevard on Thursday.

“There are more people going to motion pictures than ever before in our history,” Mr. Flinn declared, speaking from his observation after a few months’ tour of the country. “They—the great theatre-going public—are a vast majority of simple living people who adhere to clean living and do clear thinking. It is not a question of bringing advertising down to their level but of bringing it up to them because the motion picturegoing public is the cleanest minded public in the world to-day.

“The great majority of pictures produced to-day are clean. It is up to the advertisers to eliminate all objectionable points from the paper and copy that goes out on them.”

Mr. Flinn paid a tribute to William A. Brady, president of the National Association, who, he asserted, “is responsible for less legislation against motion pictures than any other one man in the country.

“It will not require very long or intense propaganda to eradicate the prejudice against the screen where it does exist. A few months of pictures free from any salacious feature, a few months of advertising that is above reproach and the screen will be vindicated.”

Mr. Flinn followed Grover G. Whelan, city Commissioner of Plants and Structures, who spoke on the censorship problem as it affected New York City following the adoption of the censorship bill by the two branches of the State Legislature. Mr. Whelan advocated the enactment of legislation making New York City a separate State as a solution for the censorship and other injustices which, he alleged, the city was suffering from as a result of political conditions at Albany.

“The public themselves are the only people to properly censor motion pictures,” he told his audience. “No picture that the public does not approve of can have a successful run; and in this manner the picture that is objectionable to the vast majority will be automatically eliminated.

“The people of New York City, constituting a majority of the State of New York are turned into a legislative minority at Albany by the very act of the State Constitution. As a result, the censorship bill passed at Albany represents only the views of a minority. That sort of government cannot continue and the only solution is that the city of New York become a separate State.

“The situation to-day is replete with similar injustices. We pay 70 per cent. of the taxes for good roads and still the constitution specifically bars the construction of any State roads within the city of New York. In other words, we pay the bills but receive none of the benefits.

“The chairman of the public service committee in the Senate comes from a town of 5,000 that has neither street cars nor trolleys, and still his signature appears on bills directing the public service utilities of this State. It is typical of the rule by a minority which exists in motion picture censorship and which cannot continue for long.”

MARY PICKFORD SUED FOR \$11,375

LOS ANGELES, Cal., May 7.—Mary Pickford is in the courts again. This time she is being sued for \$11,375 damages by David Kirkland Smith, who says in his papers that he was employed to direct a picture under a contract which called for a salary of \$750 a week. Two weeks after he commenced work, he says, he was discharged without notice or explanation.

NAT'L ASS'N CALLS MEETING

The Fifth Annual Meeting of the National Association of the Motion Picture Industry will be held on Monday, June 6, at the association’s headquarters, 1520 Broadway, New York. This date was decided upon at the monthly meeting of the association’s Executive Committee on May 4, at which authorization was also given for the calling of annual meetings of the several branches of the association, including the Producers, Distributors, Supply and Equipment and General Divisions. These Divisions will meet prior to June 6 and nominate directors who will be voted upon at the Annual Meeting of the entire association. It is expected that the newly elected Board of Directors will immediately convene for the election of officers for the ensuing year.

The Annual Meeting or Convention will be called at three p. m. on June 6. Whether or not the business session will be concluded with a dinner is to be decided by a committee of three which was appointed at the executive committee meeting. This Dinner Committee consists of Richard A. Rowland, Lee Counselman and Chas. C. Pettijohn.

The Fifth Annual Convention of the National Association will bring to a close the most active and successful year in its history. With unprecedented activities by professional reformers, censorship and blue law advocates, theatres closing agitators and taxation legislation, every committee in the association has had its hands full during the year and had handled a volume of work never equalled in previous years. This work has been multiplied during the 1920-21 legislative season, owing to the fact that in a great many states the legislatures hold their sessions in alternate years and in practically every state, this year, the legislatures were in session.

This will be the second time the National Association has held its annual gathering in New York. The first was in 1917, one year after the association was organized. In 1918 the annual meeting was held in Boston; in 1919, Rochester; and in 1920, Cleveland.

THEATRE BILLS SHELVED

The Pennsylvania Legislature has adjourned without having passed any of the theatrical or amusement place tax bills. Only two measures of any interest of the motion picture industry got through both Senate and House and reached Governor William C. Sproul.

One of these increases the salaries of the motion picture censors and gives the board of censors more funds for additional employees. This was the McConnell measure which was defeated in the House after having passed the Senate. A new bill was immediately drafted, a few minor changes being made, and this bill was passed by the House and Senate during the closing hours of the session. The House was in confusion, incident to adjournment, when the bill came up there and the vote given the bill was 123 to 21, but very apparently it was counted through as few members went to the trouble to vote. This bill increases the annual payroll for the censors from \$35,000 to \$80,000.

The general appropriation bill, now in the hands of the Governor, carries \$174,520 for the board, this amount* being for the next two years, commencing June 1st, and covering salaries and other expenses. In 1919 the Governor approved items in the general appropriation bill for the board amounting to \$133,600.

BURNS COMEDIES INCORPORATE

The Sammy Burns Comedies, Inc., has been organized to make comedies featuring Sammy Burns, formerly of the vaudeville team of Burns and Fulton and later in pictures. The company will issue its first release within two weeks.

The officers of the Sammy Burns Comedies, Inc., are Sammy Burns, president; John A. Germon, vice-president; Jack Singer, treasurer and general manager.

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Manufacturers of

STEIN'S MAKE-UP

For the boudoir—For the stage.
Booklet Upon Request.

FILM FLASHES

Candler Pictures, Inc., are now located at
126 West 46th street, New York.

Frederick D. Madison, of Royal Oak,
Michigan, has drawn plans to build a theatre
in that city.

John E. Maple, general manager of the
Northwestern Film Corp., of Sheridan,
Wyoming, is now in New York.

Tom Lewis has completed his work on the
film "Enchantment," which Robert Vignola
has made with Marion Davies.

"Mother O' Mine," a Thomas H. Ince
production, will be released through Asso-
ciated Producers early next month.

Dallas M. Fitzgerald has been appointed
as head of the new Metro production unit
that will film Viola Dana's future features.

Helen Gibson, who has just completed
two new pictures for Associated Photoplays,
Inc., is ill and is now in a Los Angeles hospital.

Charles R. Rogers, general manager of
the Robertson-Cole company, is now on a
trip visiting the various branches of the
company.

The Interstate Film Service have moved
their exchange from 63 East Adams street,
Chicago, to 730 South Wabash avenue of
that city.

Arthur Levey has been appointed man-
ager of the foreign sales department of
Associated Producers, Inc., by general manager
Al Lichman.

Anita Loos and John Emerson are having
a miniature cutting room and a protection
theatre set up for their use at their cottage
in Bayside, Long Island.

The Metro Pictures Corp., of New York,
will hereafter have their offices located in
the newly constructed Loew Building at
Broadway and 45th street.

Barbara Bedford, who played in the "Last
of the Mohicans," is engaged to marry
Irvin Willat the producer. No date has
been set for the wedding as yet.

Thomas Edison declared last week if
motion pictures were substituted for books
in the elementary schools an advancement
in civilization of ten centuries would be
brought about in twenty years.

Diana Deer, society beauty, will make her
debut on the silver sheet when she appears in
"Hurricane Hatch," a Charles Hutchison
serial now being produced by Pathé.

Elsie Ferguson will soon be seen in "Foot-
lights," a picturization of Rit Weiman's
story which appeared in the *Saturday Evening Post*. John S. Robertson directed.

"Big Game," a Hal E. Roach comedy, has
been completed and will be distributed
through Pathé the latter part of this month.
"Snub" Pollard is the featured comédien.

Miss Frances Horowitz is now acting in
the capacity of secretary and sales promotion
assistant to Charles R. Rogers, general
manager of the Robertson-Cole company.

Jack Dempsey, heavyweight champion of
the world, will soon be seen in a one reel
picture showing him in actual training for

his forthcoming bout with Georges Carpen-
tier. It will be released through the Pathé
Exchange.

The appointment of Arthur Levey to as-
sume charge of the foreign sales depart-
ment, has been announced by General Manager
Al Lichman of the Associated Producers, Inc.

Rumors are current to the effect that
Elmer Clifton is to leave the D. W. Griff-
ith organization. It became known last
week that Clifton purchased three stories
for film production.

"Dangerous Love," a five reel feature pic-
ture, has been purchased by the Standard
Film Company of Cleveland, and will be
shown throughout the Ohio, Michigan and
Kentucky territories.

Biagio D'Angelo, treasurer of the Italia
Film Corp. of America, is now in Europe
supervising the presentation of Italia's first
film production, "Faith," which will soon
have its premiere in New York.

"Desert Law" is the title of the fourth
episode of the Pathé serial, "The Sky
Ranger," in which George B. Seitz and
June Caprice are being co-starred. It is
scheduled to be released the week of May
22.

The Forward Exchange, Inc., the first in-
dependent exchange to be operated through-
out the country by the Forward Film Dis-
tributors, Inc., of New York, have been
opened at 126 West 46th street, New York
City.

Philo McCullough was rewarded by the
Fox Film Co. for his long term of service
with that firm when he was transferred to
the directorial staff as a full fledged direc-
tor. His first picture will be "The Canyon
Kid."

Ethel Dura has been engaged to play a
role in "Back Pay," the story by Fannie
Hurst, which is being filmed by the Cos-
mopolitan Productions. Miss Dura is a
product of one of the New York dramatic
schools.

M. Abel Gance, author and director of the
French film "J'Accuse," will have a
private presentation of the picture given in
his honor at the Ritz-Carlton Tuesday evening.
Hugo Riesenfeld will conduct the
orchestra.

John S. Robertson has been chosen by
Jesse L. Lasky to direct the filming of Sir
James Barrie's play "Peter Pan." He will
sail Wednesday for London to confer with
Sir James and Adolph Zuker on the fourth
coming production.

The Guy Croswell Smith, Ltd., of New
York, distributors of "The County Fair,"
a State rights feature, have dissolved as a
firm. It is understood Mr. Smith has been
appointed to take charge of the United
Artists' exchange in Paris.

Two of the leading actors in D. W. Griff-
ith's photoplay "Dream Street," appeared
in person when the picture was shown Mon-
day at Ford's Opera House, Baltimore.
Bernard Depkin, Jr., afterwards gave a
dinner for them at the Belvedere.

Lottie Kendall, who is playing principal
roles in support of Jimmie Callahan in a
new series of films, had a national reputa-
tion as a light opera musical comedy star
before she came to the screen. She began
her stage career at the age of fifteen.

A screen version of Ian MacLaren's "Be-
side the Bonnie Briar Bush" will be pro-
duced by Donald Crisp, who will also play
one of the roles in the picture. Mr. Crisp
will produce the film for the Famous Play-
ers-Lasky British Producers, Ltd., in Lon-
don.

Corrine Griffith has begun work on a new
Vitagraph production called "The Pay-
ment," in which Catherine Calvert will also
be featured. Miss Griffith is venturing
into a new field in this picture; she will
play the emotional role of a woman of the
world and will also take the part of a
minor.

Samuel Goldwyn who has been suffering
from tonsilitis for some time, will not be
able to attend the opening of the Goldwyn
sales conference which takes place at
Culver City, Cal. Mr. Goldwyn has gone to
a sanitarium for a possible operation on
his throat.

Arrangements have been completed
by the United Artists Corporation, dis-
tributors of the Big Four pictures, for
the opening of branch offices in foreign
countries. Guy Croswell Smith will be in
charge of the Paris office which will open
next week.

Tony Sarg is utilizing his Marionettes in
the movies, having just begun work on
twelve one-reelers which he calls "Tony
Sarg's Almanac." The series has been
booked at the Criterion Theatre for a run
of four weeks, the initial issue having begun
its run there last Sunday.

Katherine MacDonald's tenth and last
production for the Associated First National
release is entitled "Her Social Value." This
terminates Miss MacDonald's contract with
President B. P. Shulberg of the Attraction's
Distributing Co., and she has signed
a new two year contract.

Lillian and Dorothy Gish are anxious to
become actresses on the legitimate stage as
well as stars of the screen. Next season
may see Lillian as a member of Arnold
Daly's repertory company. Dorothy and
her husband, James Rennie, will play with
a Canadian stock company this summer.

A suit for \$25,000 damages against the
Selznick Pictures Corporation was filed last
week in the Supreme Court by Miss Elizabeth
Woodworth, twenty-one, a secretary of 25 Morningside avenue, who claims that
she was damaged to that extent when an
automobile owned by Selznick struck her.

Abel Gance, the producer of "J'Accuse,"
the French film which has been purchased
by Marc Klaw, was announced as the winner
of a contest held during the recent
International Cinematographic Exhibition
in France. M. Gance's "The Tenth
Symphony" was awarded the prix d'honor-
eur, a silver crown, and an honor diploma.

A miniature film-cutting room and a
projection theatre are being built in the
cottage at Bayside, Long Island Sound, to
which John Emerson and Anita Loos will
retire for the summer. Films will be sent
to them for inspection and assembly from
the Constance Talmadge studios in New
York. Victor Fleming, the director of the
pictures, will occupy an adjoining cottage.



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and are ready to turn in for
the night, take

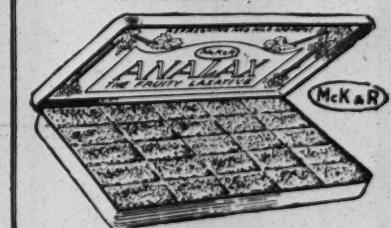
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- A ROOF-LIFTING TRIO ACT. This act is a 24 karat, sure-fire hit.
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NEW YORK

May 11, 1921

THE NEW YORK CLIPPER

31

VAUDEVILLE BILLS

(Continued from Page 20)

SALT LAKE

Pantages—Love & Wilbur—Jessie Miller—Geo. L. Graves & Co.—Mariza Rehn—Quinn & Caverly—September Morn.

OGDEN

Pantages—Paul Patching—Courtney & Irwin—Orville & Stamm—Wilkins & Wilkins—Earl Cavanaugh & Co.

DENVER

Pantages—The Gaudschmidts—Sterling Saxophone 4—Sampsel & Leonhard Co.—Tom Kelly—Corelli's Circus.

W. V. M. A.

CHICAGO

American (First Half)—Ed & Mack Williams—Melodyland—Jack Clifford & "Fid" Johnston—(Last Half)—Huckleberry Finn & Tom Sawyer—Kimberly Page & Co.—Mullen & Francis—3 to fill.

Lincoln (First Half)—Catalina & Co.—Hunting & Francis—Murray Kissen—Johnson, Baker & Johnson—(Last Half)—Doris Humphrey & Co.—Lillian Walker—Powers & Wallace—Wm. Brack.

Logan Square—(First Half)—Bolger Bros.—Hart Wagner & Elitz—Powers & Wallace—Leo Beers—Herberts Dogs—(Last Half)—Elley—Storey & Clark—Ruffles—Dewitt & Robinson—Three Melvin Bros.

Keddie Theatre—(First Half)—Ely—Dewitt & Robinson—Chabot & Tortini—Mullen & Frances—The Legrohs—(Last Half)—Jack Hedley Trio—Weddick & La Due—Jim Doherty—Tracey & McBride—Herbert's Dogs.

ABERDEEN

Orpheum—Charles & Helen Polly—Wild & Bedalla—Bessie Clifton—McLains Hawaiians.

ATCHISON

Orpheum—Crandall's Brazilian Circus.

BELLEVILLE, ILL.

Washington (First Half)—Challan & Keke—Billy Schoen—Aurora & Co. (Second Half)—Gordon & Delmar—Roy La Pearl—Novelle Bros.

BLOOMINGTON, ILL.

Majestic—(First Half)—Techow's Cats—Healy & Cross—Novelle Bros. (Last Half)—One to Fill—Billy McDermott.

TEMPLE

Brantford—Lewis & Henderson—Briscoe & Haugh.

HARTLESVILLE

Odeon—(First Half)—Cleveland & Faye—Kingsbury & Munson. (Second Half)—Roy Harrah & Co.—Babcock & Dolly.

CENTRALIA

Grand—(First Half)—Joe Melvin—Beatty & Evelyn—Golden Troupe. (Second Half)—Australian Baltus—Dan Abeam—Harrison, Dakin & Hogue.

CRAWFORDSVILLE

Strand—Gladys Greene—Knight's Roosters.

CHAMPAIGN

Orpheum—(First Half)—Biuns & Bert—Dunlay & Merrill—McLallen & Carson—Tracey & McBride—(Second Half)—Thirty Pink Toes—Ed. & Mack Williams—Jeanette Childs—Tom Wise & Co.—An Artistic Treat.

COUNCIL BLUFFS

Majestic—(First Half)—Laune & Pearson—Moore & Shy. (Second Half)—La Petite Jennie.

DES MOINES

Majestic—Sue Stead & Sis—Joe Jenny Trio.

DAYTON

Keiths—Strand—(First Half)—Helen Staples—Spirit of Mardi Gras. (Second Half)—Gibson & Betty—Stewart & Lawrence—Cameron & Rogers.

DAVENPORT

Columbia—(First Half)—Mr. & Mrs. Gordon Wilde—Huckleberry Finn & Tom Sawyer—Lillian Walker—Owen McGivney—Hampton & Blake—Jack Hedley Trio. (Second Half)—The Ramseys & Deyo—Bigelow & Clinton—Fulton & Burt—Jed Dooley & Co.—Jack Clifford & "Fid" Johnson.

FORT WAYNE

Palace—Five Chapins—Lane & Harper—Kenny & Hollis—Albertina Rasch & Co.

FLINT

Palace—Cooke & Valare—Newport & Stirk—Rising Generation—Four of Us—Bottomly Troupe.

E. ST. LOUIS, ILL.

Erbers—(First Half)—Jack Rosher & Muff—Harrison Dakin & Hogue—Jack Trainor & Co.—Roy La Pearl—Artistic Treat. (Second Half)—Challan & Keke—O'Hara & Neely—Janet of France—Billy Schoen—Golden Troupe.

ELGIN, ILL.

Rialto—(First Half)—Connell, Leona & Zippy—Al Shayne. (Second Half)—Healy & Cross—A Chinese Revue.

EVANSVILLE

Rose Kress Duo—Bech & Stillwell—Jack Russell & Co.—Reed & Tucker—Jimmy Lucas—Clifford Wayne Trio.

FARGO

Grand—Charles & Helen Polly—Wild & Sedalia—Bessie Clifton—McLain's Hawaiians.

FLORENCE

Mayflower—Cliff Clark—Jewel & Raymond—Dan Holt & Company—Hayden, Goodwin & Rowe—Marie Correlli & Co.

GRANITE CITY, ILL.

Orpheum—(First Half)—Forrest & Church—Bobbe & Nelson—Herman & Shirley. (Second Half)—Laurel Lee—Toyama Japs.

GALESBURG, ILL.

New Midland—Cliff Clark—Jewel & Raymond—Dan Holt & Company—Hayden, Goodwin & Rowe—Marie Correlli & Co.

HUTCHISON

Huntington (First Half)—Gladys Greene—Elsie Schuyler.

HUNTINGTON

Huntington (First Half)—Gladys Greene—Elsie Schuyler.

HAMMOND

Parthenon—(First Half)—Weddick & La Due—Golden Bird—Dewitt, Burns & Torrence.

INDIANAPOLIS

Keiths—(First Half)—Deso Reiter—Gibson & Betty—Stewart & Lawrence—Williams & Howard—Princess Kalama & Co. (Last Half)—Kahne & Boone—Silver Du Val & Co.—Rinehart, Murphy & Gibney—Hall, Ermine & Brice.

JOLIET, ILL.

Orpheum—(First Half)—Bigelow & Clinton—(Last Half)—Worden Bros.—Stanley & Birnes—The District School.

KANSAS CITY

Globe—(First Half)—The Wilsons—Naio & Rizzo—Cal Dean & Girls—Wells & Devera—Lamont's Cockatoos & Macaws. (Second Half)—Aerial Lavails—De Maria Five & Brown—Taylor & Francis.

KENOSHA, WIS.

Virginian—(First Half)—Areslina Sisters—Hart, Wagner & Elitz.

ST. LOUIS, MO.

Hamilton Skydome—Monroe Bros.—Black & O'Donnell—Wm. Sisto—Weston's Models.

LINCOLN

Liberty—(First Half)—Aerial Lavails—De Maria Five—Taylor & Francis—Brosius & Brown—(Second Half)—Lamey & Pearson—Byrd & Alden—Young & Francis—Fairman & Patrick—Three Regals.

LOUISVILLE

Strand—(First Half)—Meredith & Snoozer—Rives & Arnold—Chas. Althoff. (Second Half)—Henry's Pets—Sam & Betty Ross—Jas. Gray & Co.—Sailor Reilly.

MASON CITY

Cecil—Snell & Vernon—Walch & Rand—Johnson & Parsons—Sue Stead & Sis.

MASSILON

Grand—Tom Mills—Helen Staples—Haynes, Montgomery & Hanon.

MARION

Orpheum—Haynes, Montgomery & Hanon. (Last Half)—Bert & Lottie Walton—Williams & Howard.

MADISON

Orpheum—(First Half)—Dora Hilton—The Black & White Revue—Harry Cooper—Dare Bros. (Second Half)—Tuscano Bros.—Gertrude Newman—Owen McGivney—A Hungarian Rhapsody—6 Kirksmith Sisters.

MILWAUKEE

Empress—(First Half)—Young & Francis—Byrd & Alden—Fairman & Patrick—Three Regals. (Second Half)—Johnson & Parsons—The Volunteers—Belle & Benson.

PEORIA, ILL.

Orpheum—(First Half)—Worden Bros.—Jeanette Childs—Stanley & Birnes—Bert Baker & Co.—Billy McDermott—Ramsdells & Deyo. (Last Half)—Techow's Cats—Mack & Lane—Zelaya—Al Shayne—De Witt, Burns & Torrence.

QUINCY, ILL.

Orpheum—(First Half)—Laurel Lee—Toyama Japs. (Second Half)—Forrest & Church—Bobbe & Nelson—Herman & Shirley.

RACINE, WIS.

Rialto—(First Half)—Dancing Kennedys—Zelaya—Imhoff, Conn & Coreene—Claude Golden—Three Melvin Bros. (Last Half)—Dare Bros.—Conroy & Howard—Harry Cooper—Johnson, Baker & Johnson.

RICHMOND

Murray—Elise Schyler—Silver, DuVal & Co.—Hall, Ermine & Brice.

ROCKFORD

Palace—(First Half)—Tuscano Bros.—Gertrude Newman—Fulton & Burt—Jed Dooley & Co.—Six Kirksmith Sisters. (Second Half)—Mr. & Mrs. Gordon Wilde—Laura Hilton—Claude Golden—Bert Baker & Co.—Hampton & Blake—The Black and White Revue.

SIOUX FALLS

Orpheum—(First Half)—Moore & Gray—Bud & Jessie Gray—The Volunteers—Belle & Benson. (Second Half)—Walch & Rand—Johnny Raymond—Joe Jenny Trio.

SALINA, KAS.

Grand—Marion Drew—Jessie & Herbert.

ST. LOUIS

Grand—Harry Tsuda—Pitzer & Daye—Schepps Circus—Walman & Berry—Will & Gladys Ahearn—Mixtures—Nevis & Mack—Max Bloom & Alice Scher—Jupiter Trio.

COLUMBIA

Columbia—(First Half)—Monroe Bros.—Gordon & Delmar—Tom Brown's Indiana—Wm. Sisto—Weston's Models. (Last Half)—Jack Rosher & Muff—Beatty & Evelyn—Jack Trainor & Co.—Bob Mills—Aurora & Co.

SIOUX CITY

Orpheum—(First Half)—York's Canine Pups—Laura Pierpont—Flo Lewis. (Second Half)—Thos. P. Jackson & Co.—Snel & Vernon—Dunbar's Saloon Singers.

SOUTH BEND

Orpheum—(First Half)—Billy Knight & His Roosters—Story & Clark—Mack & Lane—Kimberly Page & Co.—Wm. Brack. (Second Half)—Ward & Dooley—Dunlay & Merrill—The Golden Bird—Muldoon, Franklin & Rose—Murray & Voelk—Three Alex.

SPRINGFIELD

Majestic—(First Half)—Willie Hale & Bro—Martelle—Janet of France—Thirty Pink Toes. (Second Half)—Orren & Drew—Chabot & Toroni—McLallen & Carson.

SAGINAW

Jeffers Strand—(First Half)—Marriman Sisters—Sam & Betty Ross—Brace & Rough—John R. Gordon—J. C. Nugent. (Last Half)—Cooke & Valdare—Newport & Stirk—Chas. Althoff—Four of Us—Bunting & Francis—Bottomly Troupe.

TOPEKA

Novelty—(First Half)—Collins & Hill—Donahue & Fletcher—Casad, Irwin & Casad—Arthur Terry—Crandall's Brazilian Circus. (Second Half)—The Wilsons—Naio & Rizzo—Cal Dean & Girls—Wells & Devera—Lamont's Cockatoos & Macaws.

TOLEDO

Keith—(First Half)—Tom Mills—Cameron & Rogers—Sis Belfords. (Second Half)—Deso Reiter—Spirit of Marli Gras.

TERRE HAUTE

Watsika & Understudy—Edw. Marshall—Old Black Joeland—Goolar & Lusby—Nick Hufford—Kay, Hammie & Kay.

WICHITA

Princess—(First Half)—Cliff Clark—Jewel & Raymond—Dan Holt & Company—Hayden, Goodwin & Rowe—Marie Correlli & Co. (Second Half)—Collins & Hill—Donahue & Fletcher—Casad, Irwin & Casad—Arthur Terry—Crandall's Brazilian Circus.

MARCUS LOEW CIRCUIT

NEW YORK CITY

American—(First Half)—Chas. Reeder—La Rose & Lane—Bergman, Murray & Nicola—Jimmy Reynolds—Overholts & Young—Weber, Taylor & Hicks. (Second Half)—Nelson & Marion—Stanley & Caffrey—Baker & Rogers—Fashion Revue of 1921—Lillian De Vere—Chas. Deland—Bert Walton.

VICTORIA

Victoria—(First Half)—Heras & Preston—Steve Freda—Paul & Georgia Hall—Laurie Ordway & Co.—Once Upon a Time. (Last Half)—Gabby Bros—Nada Norine—Lester Bernard & Co.—La Van & DeVine—Elizabeth Salt & Co.

LINCOLN

Lincoln Square—(First Half)—Two Michon Bros.—Carmen Ercelle—Lester Bernard & Co.—Bryant & Stewart—Elizabeth Salti & Co. (Last Half)—3 Martells—Weber, Taylor & Hicks—Fred Weber & Co.

HAWTHORNE & COOK

Hawthorne & Cook—Harry West & Chums. Greely Square—(First Half)—Flying Russells—Lillian De Vere—Stanley & Caffrey—2 Modern Diana—Harry White—Steed's Syncopated Sext. (Last Half)—Chas. Calvert—Paul & Georgia Hall—Alexander Sparks & Co.—Lang & Bee—2 Michon Bros.

DE LANEY

De Laney—(First Half)—Herman & Young—Dawson, Lanigan & Covert—Rudolph—Hawthorne & Cook—Sig. Frans & Co. (Last Half)—Chas. Reeder—Ryan & Weber—Harry White—Al H. White & Co.—Fox & Barton—Dancers Supreme. (Last Half)—Dawson, Lanigan & Covert—Jimmy Reynolds—4 Jacks & a Queen—Wilson & McAvoy—Sig. Frans & Co.

LINCOLN

Lincoln—(First Half)—3 Martells—Crane Sisters—Cardo & Noll—Wilson & McAvoy—Kaisha & Co. (Last Half)—Bergman, Murray & Nicola—Steve Freda—Overholts & Young—Bryant & Stewart—Once Upon a Time.

BROOKLYN

Metropolitan—(First Half)—3 Martells—Crane Sisters—Cardo & Noll—Wilson & McAvoy—Kaisha & Co. (Last Half)—Bergman, Murray & Nicola—Steve Freda—Overholts & Young—Bryant & Stewart—Just a Queen.

FULTON

Fulton—(First Half)—Gabby Bros.—Ryan & Weber—Halle & Noble—Harry West & Chums—Alexander Sparks & Co. (Last Half)—3 Cliffs—Bee & Baker—Rogers—Le Van & Devine—4 Jacks & a Queen. (Last Half)—Heras & Preston—Leonard & Porray—Dixie 4.

BOULEVARD

Boulevard—(First Half)—Chas. Calvert—Edna May Foster & Co.—Fox & Barton—Erford's Golden Whirl. (Second Half)—Wonder Girl—Cortez & Ryan—Cardo & Noll—Josephine Harmon—Steed's Syncop. Sept.

BROOKLYN

Metropolitan—(First Half)—3 Martells—Crane Sisters—Cardo & Noll—Wilson & McAvoy—Kaisha & Co. (Last Half)—Bergman, Murray & Nicola—Steve Freda—Overholts & Young—Bryant & Stewart—Once Upon a Time.

OMAHA

Metropolitan—(First Half)—3 Martells—Crane Sisters—Cardo & Noll—Wilson & McAvoy—Kaisha & Co. (Last Half)—Bergman, Murray & Nicola—Steve Freda—Overholts & Young—Bryant & Stewart—Just a Queen.

BOSTON

Boston—(First Half)—Juggling De Lisle—Evelyn Phillips—Tillyou & Rogers—Overseas Revue. (Last Half)—Russell & Russell—Garfield & Smith—Jarrow—Overseas Revue.

FALL RIVER

Fall River—(First Half)—Russell & Russell—Garfield & Smith—Jimmy Rosen & Co.—Jarrow—Holiday in Dixie. (Last Half)—Juggling De Lisle—Evelyn Phillips—Just a Thief—Tillyou & Rogers—Starford's Golden Whirl.

HAMILTON, CAN.

Hamilton—(First Half)—Florence—Leonard & Porray—Al

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Dir.—PETE MACK

TANEN BROS.

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Direction—NAT SOBEL

GRIFFITH HAS FIVE

For the first time in the history of the film industry, five spectacular productions made by one person are being presented on Broadway at the same time. D. W. Griffith "in all his glory." It is his week.

With "The Birth of a Nation" at the Capitol Theatre, "Dream Street" at the Town Hall, "Way Down East" at the Forty-fourth Street Theatre still playing to capacity houses, "Broken Blossoms" at the Standard Theatre and Fox's Nemo Theatre and the "Love Flower" also at the Standard Theatre, Broadway in its memorable theatrical life agrees that it is without a precedent. Three of these productions have been released through the United Artists and have met with great success. The "Birth of a Nation" and "Way Down East" have been Mr. Griffith's productions that he has road-shown during the past five years, the former has the record of playing in every town in the country that had a projection machine. Its revival at the Capitol Theatre was decided upon last week by Samuel Rothafel who deemed this the most auspicious time to show this production with which all of Mr. Griffith's later pictures have been compared.

"Dream Street," which will be released throughout the country in May, has brought to the United Artists the greatest advance booking that has been experienced by that organization. This picture will be given a three weeks' run at the Ford's Opera House in Baltimore, and an indefinite run at the Town Hall in New York City; an indefinite run at the Allen Theatre in Cleveland, Ohio; an extended run at the Majestic-Gardens in Grand Rapids, Mich.; a long run at the Opera House, Providence, R. I., and extended runs at the Curran's Theatre in San Francisco, The Fox-Liberty Theatre in St. Louis, the Orpheum in Seattle and the Rialto Theatre in Allentown, Pa. Both "The Love Flower" and "Broken Blossoms" had previous runs on Broadway, particularly the latter production, which had a run of fifteen weeks on "the gay white way" and is said to be the most beautiful production the master director has ever made. The "Love Flower" has also done remarkably well and proved to be one of the best box-office pictures of all Griffiths productions.

31 STATES BAN CENSORSHIP

The fight of the National Association of the Motion Picture Industry, against film censorship, has been successful in thirty-one states up to this week. During the past week, five more states repudiated film censorship bills. These were Ohio, Wisconsin, Michigan, Rhode Island and California. The nation-wide campaign against censorship is being continued by committees of the Association in every State.

Other states who have refused to muzzle the motion picture industry with the acceptance, or passing of various censorship bills, which were framed in different ways, are: Colorado, Delaware, Idaho, Indiana, Iowa, Maine, Minnesota, Missouri, Montana, Nebraska, New Hampshire, New Jersey, New Mexico, North Carolina, North Dakota, Oklahoma, Oregon, South Carolina, South Dakota, Tennessee, Texas, Utah, Vermont, Washington and Wyoming, and also in the District of Columbia.

AUDIENCE IN FILMS

The week of May 23 at Proctor's 125th Street Theatre will be known as "Be a Movie Star Week" when the patrons of the theatre will be given an opportunity to appear in motion pictures. A motion picture is to be made in front of the theatre during that week, and the cast is to be selected from the audience.

NEW BRONX PICTURE HOUSE

Charles Goldreyer has leased the Senet property on Westchester avenue, between Bergen and Brook avenues, Bronx, for twenty-five years on which he will start at once the building of a new motion picture theatre at a cost of \$150,000.

NEW PICKFORD FILM READY

For many weeks exhibitors have been awaiting the announcement of the release date of Mary Pickford's next United Artists production, "Through the Back Door," which was made last week by Hiram Abrams. The date was set for May 15.

This is the first picture in which Miss Pickford has worked under the guidance of two directors: Jack Pickford, brother of the star, and Alfred E. Green, and the production affords her an opportunity for the display of talent equalled only in such productions as "Pollyanna."

The outstanding feature of "Through the Back Door" is the delightful comedy sequences scattered throughout the picture. In addition to the clean, wholesome fun with which this production abounds, there is found running through it a counterplot of drama in which filial devotion becomes a dominant factor. The struggle of a child to win recognition from her mother and the seemingly insurmountable obstacles that intervene furnish the motivating impulse for the story. Professional black-mailers, a designing "other woman," a "misunderstood" husband and an "abused" wife all play their respective parts in this unusual picture which opens in picturesque Belgium, then jumps to Long Island and closes in business-like New York.

Surrounding Miss Pickford in this production is an unusually capable cast that includes Wilfred Lucas, Gertrude Astor, Adolphe Menjou, Elinor Fair, little Jeanne Carpenter, John Harron, Helen Raymond, Peaches Jackson, Doreen Turner and John Dromgold.

"MY LADY FRIENDS" IN FILMS

With the selection of the trio of young actresses who portray the three lady friends in "My Lady Friends," starring Mr. and Mrs. Carter De Haven, the cast is now complete and the initial scenes are being filmed under the direction of Lloyd Ingraham.

As in "Twin Beds" and "The Girl in the Taxi," the first two Carter De Haven features produced for release through Associated First National, many prominent players have been chosen for the supporting cast. Besides Hazel Howell, Ruth Ashby and Clara Morris, selected for the lady friend roles, the list includes Helen Raymond, Thomas G. Lingham, Helen Lynch, Lincoln Steadman and May Wallace. Miss Raymond, who scored a distinct hit with her portrayal of Signora Monti in "Twin Beds," has an equally important part in the present vehicle, while Helen Lynch will be remembered for her work as leading woman for William S. Hart.

Mr. De Haven will portray the role of James Smith, a publisher of Bibles, who is making more money than he can possibly spend, but is doing his best to put some of it back into circulation. Mrs. De Haven is cast as Catherine Smith, his very economical wife, from whom the Bible publisher receives very little assistance in his money spending activities. Helen Raymond, as Lucille Early, represents the other extreme, extravagance, and the clash of the two extremes results in many humorous complications typical of Carter De Haven productions.

"My Lady Friends" was adapted by Rex Taylor from the stage play of the same name by Emile Noytray and Frank Mandel, and was chosen by Mr. De Haven for screen production following its New York presentation.

SCENARIO WRITER KILLED

LOS ANGELES, May 8.—Paula R. Fisher, a motion picture scenario writer, was killed yesterday in the parlor of a hotel here by Marcelino Maestro, a gardener, after a struggle lasting about fifteen minutes. Maestro shot and killed her and then killed himself.

Miss Fisher was writing a scenario when she was attacked, judging by the papers scattered around the parlor.

No reason for the act can be given.

FILMS ARE BETTER THAN BOOKS

NEW YORK, May 9.—Thomas A. Edison, the famous scientist, in a statement made today, declares that the substitution of the use of educational films in place of boresome books in the primary classes of the elementary schools would advance civilization to a very large degree.

The scientist declared present primary school systems were poor and unattractive to children. "The remedy," he said, "is to eliminate boresome books and teach with motion pictures. This is a more vivid, more compelling method of holding a child's attention."

Mr. Edison's criticism of primary schools was given to qualify a previous statement he made that, after a series of examinations of college men, applicants for positions in his plant, he had found them amazingly ignorant. The fault, he said, was not in the colleges, nor the men; their early education had been poor.

He suggested organization of a government body to furnish the schools of the country with educational films. Education would be so far advanced in this manner, he said, that intelligence tests for adults would be unnecessary in time.

BROOKS TO MAKE FILM COSTUMES

Distinctive Producers, Inc., who are sponsors for the George Arliiss "Disraeli" picture, have contracted with the Brooks Theatrical Costumers to "dress" their initial production, which is to be released through the United Artists.

C. Alexander Ramsey, in charge of the Period and Historical Department of the Brooks organization, will have the opportunity of costuming "Disraeli" for the third time, he having dressed the original stage success and its revival.

MUSICAL STOCK AT CALUMET

CHICAGO, Ill., May 9.—A new innovation was attempted last week at the Calumet Theatre when the management engaged a musical comedy stock company for a permanent run. The stock company will offer twenty-five minutes of musical comedy in conjunction with the regular vaudeville bill. Billy Pearl, formerly of the States Restaurant, has charged of the musical stock.

ACTORS' BENEFIT AT TREMONT

BOSTON, Mass., May 9.—The annual actors' fund benefit has been arranged by Daniel Frohman, to take place at the Tremont Theatre in this city, Friday afternoon, May 20.

A number of New York stars will present special offerings.

FILM ENGINEERS IN CONVENTION

WASHINGTON, D. C., May 9.—The twelfth convention of the Society of Motion Picture Engineers opened here today at the Hotel Rawleigh. The convention will continue through to Thursday and is being attended by men representing the motion picture industry from all parts of the United States and Canada. Plans are on foot to adopt new forms and regulations for the betterment of the industry.

The president of the society, H. A. Campe, commercial engineer, specializing on motion picture equipment for the Westinghouse Electric and Manufacturing Co., is presiding at the convention. Other sessions of the convention will be held at the National Museum and the Department of the Interior building.

C. Francis Jenkins, past president of the society, read a paper on "Continuous Motion-Picture Projection." Harry Levey, of New York, lectured on "Industrial Mechanographs." Other leading motion-picture men will discuss technical subjects, among them being F. E. Ives, of New York, L. E. Davidson, of Buffalo, and C. A. B. Halverson, of Lynn, Mass.

\$3,000 RAISED FOR ACTOR

CHICAGO, Ill., May 9.—Over \$3,000 was raised at the benefit performance given for Charles A. Gardner at the George M. Cohan Grand Opera House on Sunday afternoon. Gardner, who is 74 years old, appeared in the program as a Yodeling Troubadour. Others to appear were Frank Tinney, Walter Jones, Helen Hayes, Emily Ann Wellman, Little Billy, Henry Santry and his band, Bobka's Arabs, Neil McKinley, Kate Pullman, Moody & Duncan, Henry Wellman, Mary Reilly, Nellie O'Orso and the Marigold Girls.

"MOTHER ETERNAL" RELEASED

After a run of three weeks in this city, Ivan Abramson's picture-drama "Mother Eternal" left the Casino Theatre last Saturday and was immediately released for exhibition throughout the country. The picture did unusually poor business during the first two weeks of its run here but was gradually doing better. The returns of the picture, however, was the factor which determined the management of the theatre to give the house over to another production.

"TAVERN" IN BROOKLYN

New Yorkers will have a chance to see George M. Cohan in the role of the Vagabond in his production, "The Tavern", next week. The play comes to the Montauk Theatre in Brooklyn on Monday.

BOSWORTH AN INDEPENDENT

Hobart Bosworth, popular exponent of "man's man" roles, has joined the ranks of independent producers and has already commenced work on a series of feature dramas to be released by the Associated Producers, according to an announcement just issued.

The Hobart Bosworth Productions, Inc., is the name of the new organization which has been formed to handle the star's pictures. Samuel Heyman, of San Francisco, is the president; Emory Johnson, vice-president, and Max Graf, who returns to studio activities after three years' absence, will serve in the managerial capacity.

Six features are to be filmed during the coming year, the first of which is already in its second week of production. While Bosworth is to be featured, other recognized stars are to be included in the cast, as is indicated by the initial drama in which Bessie Love will be seen in the principle feminine role, with Emory Johnson, Jack Curtiss and Richard Morris in support.

The present drama is similar in type to the Thomas H. Ince specials in which Bosworth scored success, and is to be featured by some remarkable scenes taken in the whale fisheries of the Arctic. Shortly following his last Ince picture, Bosworth, accompanied by a cameraman, departed for the Alaskan coast, where several thousand feet of spectacular scenes depicting the pursuit, harpooning and cutting up of the huge mammals were photographed. These scenes will be included in the forthcoming production.

Rowland V. Lee, who directed two former Bosworth features, and J. O. Taylor, who has been his cameraman for more than two years, have joined the new organization and are continuing in their former capacities. Joseph Franklin Poland has written the continuity for the initial story and has been engaged to write the second feature as well.

The company has leased studio space at the Ince studios in Culver City, where all productions will be filmed.

MYERS GETS \$1,000 REWARD

Jacob Myers, advertising manager of the Cohan Theatre, was given \$1,000 as a reward for turning over a pearl which had been lost in the lobby of the theatre during the week, and which he picked up. The reward for the recovery of the pearl was advertised by Cartier, Inc. The jewel weighed five or six grains and belonged to one of a party of eight which attended the theatre as guests of P. C. Cartier, a member of the jewelry firm.

ONLY \$500 FOR ELFIE

Elfie Fay, former musical comedy comedienne, was left only \$500 by the will of her late husband, Samuel A. Benner, supposed to be a millionaire, who died at the Iroquois Hotel in Buffalo on March 26. This became known by the application made by the former actress in the Surrogate's Court for letters of administration upon the estate as her husband had died intestate.

Formerly vice-president of the Export Steel Company of Pittsburgh, Mr. Benner, who was forty-nine, is survived by his wife, who is thirty-six; his mother, 75; and two brothers and sisters, all of whom live with his mother in Pittsburgh.

Elfie Fay was divorced two years ago from Eugene Rosenblatt, to whom she had been married one year. She entered the stage profession about twenty years ago as a chorus girl, and soon became very popular in musical comedy parts. She achieved great success in "Ma'inselle 'Awkins," also with the Rogers Brothers and in her own shows.

She was engaged in 1909 to Ensign Leslie B. Anderson, but while forced to halt her marriage to him on account of a mistake in the marriage license, she changed her mind.

RAISES FORTUNE FOR OPERA

CHICAGO, Ill., May 9.—Mary Garden, general manager of the Chicago Grand Opera Company, announced on Saturday that she has secured enough guarantors to run the opera company here for the next five years. Miss Garden made the announcement at a dinner given here for her last Friday. She has secured 500 prominent Chicago business men, of whom each have guaranteed \$1,000. It is believed by efficient business management, that the guarantors will be called upon to pay only a nominal portion of their guarantee.

The opera company's big success in the West has filled music lovers with enthusiasm.

JAMES MADISON says:

Owing to the number of orders on hand I will not start on my Coast trip till Sept. 1st. Still at the old stand, 1493 Broadway, New York.

Every copy of MADISON'S BUDGET No. 17 has been sold. No. 18 ready shortly. Watch N. Y. CLIPPER.

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(THE BEST ON EARTH)

Marie Kell & Brower Bros. "A Study In Syncopation"

(FORMERLY BROWER TRIO)

BOOKED SOLID. DIR. SAM FALLOWS
Thanks to Max P. Love for England Road Show

REVIVING OLD FILMS

Considerable vim added to the discussion of "reissues" when "The Birth of a Nation" brought out such crowds that the Capitol Theatre was compelled to call out the police for the Sunday opening. The business that followed during the opening week resulted in the Griffith film being held over for another period.

Showmen are ever apt to express opinions on the indefinite problem of reissues, but on stage and screen throughout the country stock companies and film producers are offering attractions that have, in previous times, gone at least part way over the circuits. Much can be learned from evidence at hand that film reissues have a definite box office value.

Lewis J. Selznick is among the producers who believe that good films of another day are still good films that will provide entertainment that will compare with features of similar class. In returning a number of features to the view of "fans," Mr. Selznick is offering attractions that have, in the past, registered with ticket purchasers.

Proof is at hand that reissues "deliver the goods." The case of "The Birth of a Nation" is an instance in point and "Ghosts of Yesterday" and "Panthea" are representative of another type of attraction that have "come back" with a box office fervor that is claimed to exceed their original reception at the hands of the public.

To be sure there is but one "The Birth of a Nation" and its fame has carried far—but it is nevertheless a film revival and is being played in opposition to the biggest films of the moment. The Selznick organization claims that revivals must be considered strictly within their class and claim for the films that they are reissuing that in fairness they should only be compared, as good features with other pictures of the general average. "Ghosts of Yesterday," for instance, is admittedly as good entertainment now as when Selznick was establishing Norma Talmadge as a star. Eugene O'Brien proved at that time, by his acting, that he was worthy of Selznick stardom. And in these later days the photographic record stands on its merits as entertainment and should logically give better satisfaction than some strictly new features and develop favorable comparisons with most of the attractions in its class.

"Up the Road With Sallie" is another Constance Talmadge revival soon to be offered for exhibition to a largely different element of theatregoers than those who first witnessed the work of Miss Talmadge and Harrison Ford. Later on "The Moth," a Norma Talmadge revival, will be distributed and in this one, Eugene O'Brien also figures as leading man.

Then, too, Samuel Sax, general sales manager of Select Pictures Corporation, recently went to Cleveland and Toledo to find out how "Ghosts of Yesterday" was actually "standing up" with the public that patronizes big-city theatres. It is claimed as a matter of record that the Toledo Valentine, having booked "Ghosts of Yesterday" for four days, held it for the rest of the week because of the box office showing. The Cleveland State Theatre has, for the first time in its career, played a reissue for a week and that feature was "Ghosts of Yesterday."

LEADERS WRITING SONGS

The leader of almost every novelty orchestra in New York is trying his hand at song writing, and a score or more of the leaders' numbers are being exploited. Some of them are good, especially in the melody section, and as the writer takes good care of the plugging end in so far as his particular organization is concerned, a few are selling well.

ARTISTS SAIL FOR AFRICA

LONDON, April 30.—Tubby Stevens, Henry D. Adams, Harvard Holt and Kendrick and Hope Vernon sailed, last week, on the R. M. S. "Walmer Castle," to tour for the African Theatres, Ltd. All acts were booked through the I. V. T. A., Ltd.

SHOT IN THEATRE LOBBY

Lured from his seat in the Atlantic Garden Theatre, a motion picture house on the Bowery, near Canal Street, last night, on the pretext that his brother wanted to speak with him, Edward Manfriedona, twenty-one, printer, of No. 371 Broome Street, on reaching the darkened foyer was held up by three men and robbed of \$500. When he attempted to stop them he was shot and seriously wounded.

Manfriedona, with William Fino, of No. 139 Mott Street, was enjoying the film when a man entered the theatre about 8 o'clock and tapped him on the shoulder. "I beg your pardon, sir," said the man, "your brother is at the back of the theatre and wants to ask you something."

Manfriedona thanked the man and started with him to the foyer. There two other men placed their hands over Manfriedona's mouth and demanded: "Come across with your money."

Manfriedona gave them \$500 and the robbers started through the swinging doors. The hold-up men were about to run to the street when they saw that Manfriedona intended to follow them. One of them opened fire as Manfriedona came through a swinging door, and the bullet took effect in his groin. As he fell another shot was fired, but went wild, tearing a piece of plaster off the ornamental work above the box office.

Within the theatre the audience was ignorant of what had taken place in the foyer. But the women and children sprang to their feet when the first shot was fired. The ushers threw open the emergency exits and the audience fled when the second shot rang out.

Patrolman Hettler found Manfriedona unconscious. He had him taken to the Volunteer Hospital, where surgeons found he was in a serious condition. Later, when he regained consciousness, Manfriedona told of the holdup.

ROBINS TO DO "REASON WHY"

"The Reason Why," a new play by Mrs. Trimble Bradley and Grant Morris, will be the fourth play to be presented by Edward H. Robins and his associate players at the Royal Alexandra Theatre, Toronto, Canada.

Mrs. Bradley is the general stage director for George Broadhurst. Among the plays of which she is author are: "Mr. Myd's Mystery," "Beating Back," "As Others See Us," "His Majesty Bunker Bean," "The Wonderful Thing," co-author with Mr. Broadhurst of "The Woman on the Index." Plays produced by Mrs. Bradley for Mr. Broadhurst are: "The Crimson Alibi," "The Storm," "The Wonderful Thing" and "Come Seven."

Mrs. Bradley will go to Toronto to stage "The Reason Why" for Mr. Robins.

CONEY ISLAND OPENS

Coney Island opened its gates for the summer season last Sunday. Everything was open and going in full swing except Luna Park, which is scheduled to open shortly with an assortment of new rides and other amusement vehicles. An immense throng which numbered around the 200,000 mark, responded to the agreeable weather.

CHICAGO SHOW CHANGES

CHICAGO, Ill., May 9.—"Dulcy" and "Irene" ended their Chicago engagements here Sunday night and were succeeded by "Smooth as Silk" and "Broadway Brevities." The former has taken possession of the Cort and the latter opened at the Studebaker. Both productions will remain here indefinitely.

"O'BRIEN GIRL" HITS

BOSTON, May 9.—"The O'Brien Girl," George M. Cohan's latest musical show, stacks up like an all-Summer fixture in Boston. Opening on Tuesday night of last week, the show drew \$17,111 for seven performances of the week.

MUSICAL SHOWS ON COAST

SAN FRANCISCO, May 9.—During the run of "Mary" at the Columbia, which is here for a four weeks' stay, it will have as opposition two weeks of "Sinbad" and one week of "Irene."

NON-THEATRICAL EXCHANGE FORMED

A system of non-theatrical film exchanges in all key cities of the United States with branches at intermediate points has been organized by Harry Levey producer of industrial and educational motion pictures. These exchanges will have branches in smaller places in each territory, and will distribute educational, industrial and selected entertainment films to schools, churches, clubs, community centers and other non-theatrical exhibitors. Its service will be confined entirely to the non-theatrical field. The organization is intended not only to fill the obvious and outstanding need of non-theatrical agencies, affording a nation-wide source of supply of suitable pictures, but to serve as an outlet for producers of films designed for use outside of photoplay houses. This organization which has just been established, is known as National Non-Theatrical Motion Pictures, Inc., with Mr. Levey as its founder and president.

It is doubtful if ever, since the beginning of the motion picture, a more practical step has been taken for the development of the use of the photoplay outside of the theatre than the organization of this corporation. It places on a practical basis all the useful efforts and preparation which have thus far been made to aid the church, the school, the community center, the association, the lodge, and the industrial plant to employ the motion picture in the advancement of their educational work. It places in their hands a ready source for obtaining the character of programs which they desire.

No time could have been more appropriate than the present for this movement. The country has been preparing for it for many years. Thousands of projection machines variously estimated at between 10,000 and 30,000 have been placed in school auditoriums, church halls and the like. Visual instruction associations, such as the New York Visual Educational Association and the National Academy of Visual Instruction, have been organized to develop and extend the use of educational films.

Educational motion picture magazines are being published; many thousands of feet of instructional, industrial and religious films as well as films devoted to travel, picturizations of literary and historical classics, and other films specially suited to use outside of theatres have been produced. Treatises have been prepared by educators on the place of films in school work, and many hundreds of projectors have been installed for the use of such films. Up to this time the field has not prospered as it should because there was wanting an adequate system of national non-theatrical film exchanges.

Up to this time efforts in film distribution of this character have been practically all local. In some districts non-theatrical exhibitors have attempted to supply the needs of their communities with such films as they could obtain. In a great many States the extension departments of the State universities have visual instruction divisions which have done their best to supply films to educational institutions of various sorts throughout their respective States.

DEATHS

WILLIAM W. YOUNG, well known in the theatrical world, died of heart failure at the home of his mother and step-father, Dr. and Mrs. J. L. Frederick, 5449 Spruce street, Philadelphia, last week. He was the son of the late Dr. William H. Long. At the time of his death he was managing a motion picture, "The County Fair."

SAM EDWARDS, veteran actor, died May 5th, at the final curtain in "Bab" in which he was playing at the Blackstone Theatre in Chicago. He was seventy years of age, and was a victim of heart trouble. He had played opposite many of the leading stars in the Frohman and Belasco productions and was well known throughout the country. He toured the country some years ago as leading man in "The Prince of Pilsen."

Mr. Edwards, although a native of San Francisco, made his home in New York. He had been on the stage since 1872.

MINNIE NIBLO (Mrs. H. E. Newell) of the team of Newell and Niblo, died April 26th at her home in Chicago after a linger-

ing illness. Newell and Niblo were an established vaudeville team for twenty-seven years and made frequent tours of the principal circuits of America and Europe in a novelty musical act. Their last tour of America, a few years ago, was abandoned on account of illness of Mrs. Newell. They made their home in Chicago and opened a picture theatre which was very successful and which her husband, who survives her, still manages her.

"Little Minnie Newell," as her friends loved to call her, though a sufferer for years, trudged along bravely and cheerfully through the ups and downs of vaudeville and her friends regret deeply that she passed away, unable to enjoy their hard-earned prosperity.

IN MEMORY

CHAS. M. BAKER

Who departed this life May 8, 1920.

May his soul rest in peace

BURLESQUE CLUB

CHARLES TERRIS, former favorite of the old stock companies in Chicago and for the last fourteen years appearing in vaudeville in sketches of his own writing, died at the home of his sister, Mrs. James P. Byrne, 4942 Forestville Ave., Chicago, last week. His best known act was "The Preacher and the Man."

PHILIP A. PAULSCRAFT died May 3 at the home of his daughter, Mrs. H. C. Perkins at Adrian, Mich. He was 73 years old and had been connected with various burlesque and variety combinations as manager and agent, up to and including Gowango Mohawk's company; Gilmore, and Leonards, Gus Hill's and Fred Irwin's attractions, up to 1917, when he retired owing to ill health. Burial was made May 6 in Oakwood Cemetery, Adrian, Mich. Mr. Paulscraft was 73 years of age and was a member of Hoboken Lodge of Elks. He is survived by his second wife, two daughters and grandchildren.

JOHN E. CAIN died at Greenlawn, L. I., N. Y., May 7, after a long illness. He was well known in burlesque, vaudeville and musical comedy, having been with Rice and Barton's, Louis Roble's and other burlesque organizations, and with Gus Hill's comedies. He had as partners at various times Harry Forndorff, J. Herbert Mack and Blanche Newcombe, his wife (who survives him). He was 59 years of age. Elk services were held at the New York lodge rooms Monday evening, May 9, and high mass was arranged for by J. Herbert Mack at Holy Cross Church, Tuesday morning, at 10 o'clock. Burial was made in Elk's Rest, Evergreen Cemetery, on the same day.

ANDREW ROBSON, actor of the stage and screen, died April 26th in a hospital in Los Angeles. He had been ill with heart trouble for over a month. He was 54 years old, and a native of Hamilton, Canada. He is survived by a sister, Mrs. R. F. McInroe, and two brothers in Toronto, Canada.

LETTER LIST

GENTLEMEN	
Austin, Jack	Porter, William
Austin, Walter	Pierpont, Jerry
All, Ambark	Hillier, Al
Argus, Joe	Holmes, Ben
Bertelson, P. S.	Hackett, Norman
Barrett, Edmond	Hughes, E. S.
Bullington, I. N.	Inman, Billy
Bell, Earl	Johnson, Robert
Barnum, George	Lloyd, Richard
Babson, Jack	Leahy, Charles
Bady, Paul	LeFevere, George
Bellit, Henry	McBride, Harry
Colton, and	McAlonan, Joe
Darrar	Mardo & Davis
Cuneo, Andrew	Milne, Sam
Christy, Lew	Mack, Joe
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DeLoreto, Carl	Noreen, Chuck
Freed, Jas. J.	Opel, Harry
Giffen, Griff	Oak, Alf
Allen, Marie	LADIES
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M.	Ferguson, Adele
Brown, Hazel	Friend, Halitia
Boyle, Edythe	Grey, Justine
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Banks, Sadie	Glenmore, Lotta
Berg, Lydia	Garner, Ruth
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Baker, Evelyn	Hanbury, Valrah
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Darley, Flo	Kohler, Emma
Dalnce, Adele	Leahy, Thelma
Davis, Marion	Lang, Vera
Day, Dorothy	Lorraine, Hazel
Simone, Eva	Laurier, Pearl
Emmett, Rose	Lorden, Adele
Edmunds, Adele	Leary, Irene
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	Schuler, Gene
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	Westerman, Will
	Warwick, Ted
	Walton, Billy
	Whitman, Pat
	Franklyn, Frank
	lynn
	Le, Madeline
	Moss, Vera
	Nickerson, Edna
	Noordwicks, May
	Neave, Margaret
	Nolan, Harriet
	Perry, Flo
	Patrice, Miss
	Roach, Helen
	Roberts, Nellie
	Rehan, Ethel
	Rogers, Ralph
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	Sunderland, Nettie
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	Taylor, Robert
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